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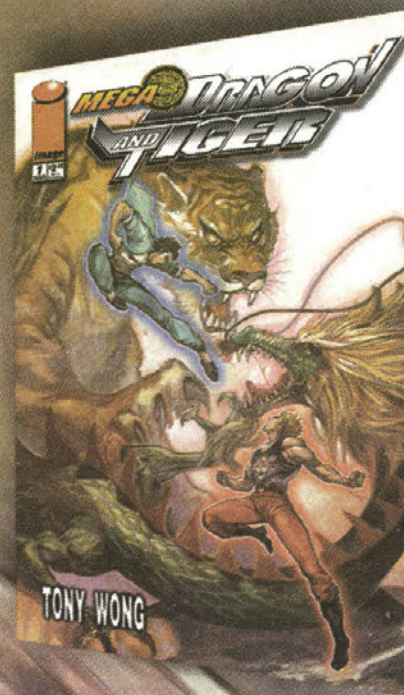


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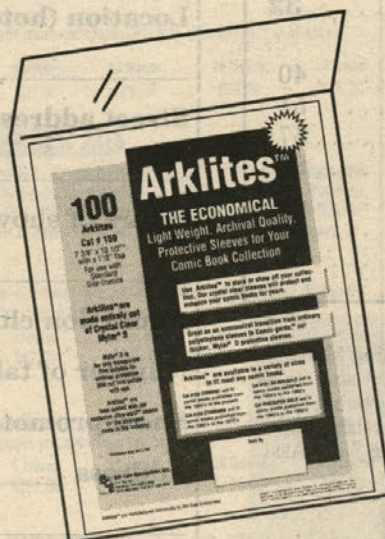
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On the cover

Growing from its motion picture roots, *Buffy the Vampire Slayer* has blossomed with a weekly television series, two prose novels series, and two trading card sets. Fans of the series can find even more adventures in comics from Dark Horse, and *Buffy* fangirl Maggie Thompson explores the phenomenon that is Buffy.

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Joe Orlando 1927-1998

The long-time writer, artist, and editor died Dec. 23. His co-workers and fans pay tribute to him, beginning on Page 6.

Alternative Press Expo goes APE in San Jose Feb. 27 and 28



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Eisner judges announced, seek entries

What was the best in comics last year? They're looking for it.

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Joe Orlando, 1927-1998

The first time Joe Orlando drew my attention was, of course, when he drew for one of my favorite comics. Offhand, I don't recall which story it was that captured me, but almost any story in an E.C. comic book in the mid-1950s was worth reading and rereading and re-rereading. And his was one of the names signed in a time when the E.C. creators were almost alone in having their name appended to their work.

Known as one of "The Madmen" from his work on that fine periodical, he drew the subject of an early article in the *Comic Art* fanzine my late husband, Don, and I did in the 1960s — and my transfer of that subject to mimeo stencil gave me a chance to "ink" Joe Orlando — a collaboration which, I'm sure, meant little to him (and a great deal to me).

I think a lot of fans always thought of him primarily in terms of his art — because that was his most public face. In fact, in the panic customary in year-end round-up reports, last week's inclusion of him on the Page 41 lists of deaths in 1998 described him simply as "EC and DC artist." This for a man who was a DC vice president and its editorial director!

From time to time, people would say things like, "Do you know Joe Orlando?" and the instinctive response was, "Sure!" This was followed by the quick realization that we'd never actually spoken — but the familiarity of his work bred such feeling of knowledge. Finally, I did get a chance to talk with him. It was at a Chicago con in the late 1980s or early 1990s — and I recall two things: his friendly openness and his tip for scripters laying out thumbnails for artists.

I can't adequately convey the former, but I'll pass on the latter — because it's one of those tips that work:

When you're doing thumbnails (he said), remember that you're only guiding the artist with a rough indication of what the character is doing. So don't try to do a fancy picture for each panel in a thumbnail: When you're going to designate a person, do it by drawing a five-pointed star. The head is the top point, the arms are the two side points, and the legs are the bottom two points. That way you don't get all hung up on the way the neck connects to the shoulders — yet you indicate character placements clearly to the artist who will actually do the work.

It works.

And it's only part of the heritage left by an inventive, creative, entertaining man.

— Maggie Thompson

Hey, convention organizers!

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In Memoriam

JOE ORLANDO

1927-1998

Whether behind the drawing board
or behind the scenes,
his work changed comics forever.

He will be dearly missed.

**Our condolences to
Mr. Orlando's family, friends,
and fans everywhere.**



Diamond
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Joe Orlando: 1927-1998

Joe Orlando, legendary comic-book artist and editor, died Dec. 23 in Manhattan at the age of 71.

Orlando was born in Bari, Italy, on April 4, 1927, and came to New York two years later. He studied at the High School of Industrial Art and the Art Students League and went on to a diverse career as a writer, artist, editor, and teacher.

After stenciling boxcars as a soldier in post-war Germany, Orlando began his career in the medium he loved best, comics, at the Lloyd Jacquet Studio, an enterprise that outsourced comic strips for publishers, and worked on titles including the Catholic publication *Treasure Chest*. He later assisted comics artist Wally Wood and then began working independently.

Orlando achieved his first fame as one of the artists of the E.C. Comics science fiction and horror line, including contributions to *Tales from the Crypt*. His science fiction work was recently recognized in *Entertainment Weekly* as one of "Sci-Fi's Top 100." At E.C. he be-

came a close friend of Publisher William M. Gaines, and their collaboration continued until Gaines' death four decades later. Orlando's most important art for the company was that for "Judgment Day," a critically acclaimed parable of racial justice published in 1953.

When horror comics were pushed off the market in response to public concerns about juvenile delinquency, Orlando shifted to Gaines' new effort, *Mad* magazine. Orlando illustrated classic *Mad* features including the recurring feature "Scenes We'd Like to See" and a parody of *Reader's Digest*, "Reader's Disgust."

During his career as an artist, Orlando also contributed covers to magazines including *Newsweek* and *National Lampoon* as well as numerous stories for the latter. He illustrated children's books, comics as diverse as *Classics Illustrated* and his own quirky creation for DC, *The Inferior Five*, and wrote the newspaper strip *Little Orphan Annie*.

Orlando took on the role of editor in 1968, joining DC to revive the horror comics genre in the guise of gentler "mystery" comics. He created the host characters for the line, which included drawing inspiration from the *Bible* for the modern-day character Cain, the storyteller at *The House of Mystery*. During this period, Orlando's work earned him numerous awards, and he discovered a generation of significant new writers and artists for comics. His single most enduring contribution was Swamp Thing, a character created under his editorship by two of his young proteges, Len Wein and Bernie Wrightson. Swamp Thing has gone on to fame in film and television.

Over his 30 years with DC, Orlando became the company's vice president and editorial director and became the associate publisher of *Mad* magazine, when it came under DC's purview after Gaines' death.

He taught for many years at the School of Visual Arts; as an educator and



an editor, developing new creative talents was one of his deepest passions.

Orlando continued to work and teach until his death and had just completed the designs for the cover of *Mad Super Special* #139, a sign hanging on the White House reading "This Government Is Out of Order."

DC President and Editor in Chief Jenette Kahn said, "A Jack-of-all-trades and master of most, Joe Orlando embodied all that is best in comics. He loved a creative challenge, and there was none he didn't rise to, infecting all around him with his own pleasure and enthusiasm. A puckish and generous teacher, he shared his ultimate secret — that fun is as important as work."

DC Executive Vice President and Publisher Paul Levitz said, "Joe Orlando was an artist who conjured human emotion with his brushstrokes. He loved to scare, to thrill, to inspire, and, most of all, to make people laugh. He taught a generation of us how to do our best work, and his creativity will live on in his students."

Orlando is survived by his wife, Karin, a teacher and his children, Susanne, Joanna, Paul, and a son by a previous marriage, Joseph Jr.

The family requests donations be made to the Joe Orlando Scholarship Fund at the School of Visual Arts, 209 E. 23 St., New York, NY 10010. A memorial service will be held by DC Comics at a later date.

Paul Levitz' eulogy appears on Page 20.

Memories of Joe

Karen Berger

Executive Editor — Vertigo imprint

A consummate storyteller and great visual thinker, Joe was wonderful in conveying his craft to others. I learned so much about character, story, and visuals from casual conversations with Joe without even realizing it at the time. But what I liked about him most was his innate anarchic self, the fun and enthusiasm that he brought to work each day, and his incredible, contagious laugh.

Marv Wolfman

There may not be as many letters discussing the life of Joe Orlando as there were for Jack Kirby or Bob Kane. It's understandable. Joe's contributions to comics were more for his behind-the-scenes work than for his art, which, on its own, was wonderful. But for those of us on the inside, Joe's contributions were massive, both professionally and personally.

Back in the late 1960s, management at DC did not like the idea of young neo-pros hanging out at the companies. Fact is, they actively did everything they could to chase new talent away. Whether they were afraid of us changing business as usual or they were concerned that we'd affect their income is not clear, but it was made difficult, and sometimes impossible, back then for anyone young to break into the business.

Only two editors were willing, at first, to give us a chance: Joe Orlando and Dick Giordano, both the youngest and newest editors at DC, were the only ones willing to try new things.

Joe had seen my writing in fanzines and encouraged me to submit to his mystery comic books. This was my first actual assignment to a comic book. Then Joe helped save my career by not publishing that first story, saving me the embarrassment of that first really bad story. Still, Joe continued to encourage and buy my stories when he had every reason not to.

On a humorous note, Joe once bought a particularly purple and overwritten fantasy story I'd written. It was a very serious story and I was quite happy with it. Joe knew the writing was awful, but he saw something beyond that. He as-

Tributes to Joe Orlando continue on Page 8.



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JOE ORLANDO

1927-1998

TOUCH-AND-GO DEPT.

THE PARTING SHOT

ARTIST: JOE ORLANDO



*From your friends at DC Comics and the Usual Gang of Idiots at MAD Magazine
with thanks for teaching us how to whistle past the graveyard.*

MEMORIES OF JOE

(From Page 6)

signed it to Wally Wood, who drew it as a humor story for *Plop*. At first I was incensed, but then I realized he'd done exactly the right thing. The story worked only as a comedy. Joe explained what he'd done, and, frankly, I learned more about writing from that job than I had from anything to that date.

Joe, along with Joe Kubert, offered me my first chance to be an assistant editor. Joe had me package a new mystery comic book to be called *Weird Mystery Stories*. When I asked for a budget so I could create a new host character, Joe got it for me, even though the comic book was supposed to be done only with already existing art. I called Bernie Wrightson, and we created the character of Destiny, which is now part of the *Sandman* mythos.

Because we were young and inexperienced, Joe would sometimes call us aside and tell us when we were pushing too much. He instructed his young charges in the way of office politics and helped us through many problems. Later on, when work dried up completely for various reasons, Joe, along with Dick, were the only editors who continued to feed his new writers stories.

Joe moved out of regular editorial and into creative development. Joe had me work on special projects that were innovative and wonderful. He kept thinking of new ways to do comics that had never been tried before.

Joe's contributions to comics as an editor are, as I said, known only to a very few. But his work was very significant and should not be forgotten. Joe's contributions as a person dwarf his work. He helped and encouraged young talent. He kept using older talent when other editors were only looking for someone new. He was aware that talent doesn't fade with age. Joe paid for assistants out of his own

pocket rather than let them leave DC. And, in doing so, he affected not only DC in the long run, but all comics. That one totally selfless act may eventually save the industry, and those who know what I'm talking about will readily agree with me.

I'd say I'll miss Joe, but in truth he's always with me because what I am today comes directly out of what Joe, and a very few others, did for me early on.

Rest in peace, Joe. We do remember.

Bob Greenberger

Manager — Editorial Scheduling, DC

My career at DC started in the summer of 1980 as summer help. Originally, I was to help prepare a property catalog, but it quickly became evident that Joe's growing Special Projects department was in need of extra hands. Andy Helfer and I were more or less reassigned to work with Joe, and it was there that I saw the man's magic.

He may never have been succinct but he got his point across, and his greatest strength was as a teacher. Joe opened my eyes to the many possibilities inherent in the comics form. And he knew how to make the job fun. One afternoon, in particular, John Albano came in to help brainstorm a new project. Andy and I were quickly sucked into the conversation, and it lasted into the evening. Finally, around 8 p.m., Joe realized we might be hungry, so we all trooped to a restaurant and the conversation continued. Ideas were rapidly introduced, analyzed, and tossed out, but Joe was never harsh with the neophytes at his side. Instead, he listened closely and explained what was good and what didn't work.

It was my first business dinner and it left an indelible mark with me as to how conduct one's self with staff and freelancers. The project didn't get anywhere, but Joe was a wise instructor, even

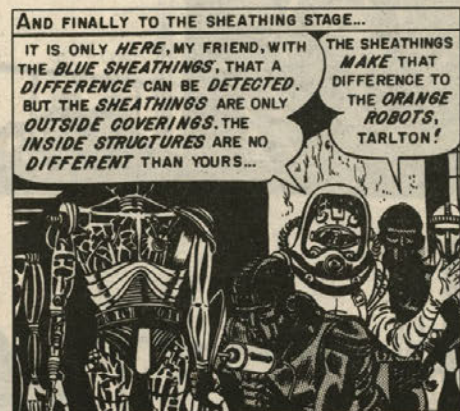
counseling me to stay with my plans to join Starlog Press, get some experience, and then think about coming back.

Would that more of us had the chance to spend any time at all with Joe, one of the strongest story editors and best teachers to come along in our industry's history.

Steven Fears

909 Lakecrest Dr.
Moore, OK 73170

There are a lot of things to write about this time. First of all, I was saddened to learn that another great person has died, Joe Orlando. When I first started collecting in the late 1960s, I discovered his great art in the old E.C.s like *Weird Science* and *Weird Fantasy*. His art helped to define the "look" of EC. When he went to DC, it was his editorial hand that helped shape a lot of the DC titles. A lot of us bought DC comic books that he edited. His influence



"Judgment Day!" originally appeared in *Weird Fantasy* #18 (Mar-Apr 53) © 1953 I.C. Publishing Co., Inc.

will be missed, but, more important, he will be missed. His absence will affect all of us in one way or another.

Mike Carlin

Executive Editor — DC Universe

Joe Orlando did it all! Drawing, writing, editing, coloring — laughing! Of all the aspects that Joe touched and brought to life in comics (including my favorite achievement: creating the visuals for the first Sea Monkeys ads), it's Joe's laugh that will never leave me. Perhaps as a reader you couldn't hear the laugh — but you knew that, with more than 50 years under his belt, Joe Orlando was having fun! From E.C. to DC and back to *Mad*, Joe made it fun and funny!

Jack Endewelt

Chairman/Illustration and Cartooning Dept.
School of Visual Arts, 209 E. 23 St.
New York, NY 10010

Joe was a very special man: gentle, generous, sensitive, and intelligent.

Joe loved the cartooning industry and was proud of his place in it. He brought that love to the classroom, where his passion for the cartooning idiom and his ability to communicate made him the excellent instructor he was. Joe started teaching at SVA back in 1984. He held nothing back, but gave his students everything and challenged them to be as good as they could be. The cartooning program at SVA is successful. It has a structure and a philosophy and we are proud of it. Joe's efforts, his ideas, his wisdom, and his experience as a successful cartoonist served as inspiration in the formation of this program. It would not be what it is now without him.

It's redundant to say that Joe was a star. He was

(Continues on Page 10)

IN MEMORY OF

JOE ORLANDO

1927 - 1998

THANKS FOR BEING A GREAT TEACHER,
AND FOR GIVING US OUR STARTSA TRUE HUMAN BEING,
YOUR SPIRIT WILL LIVE ON IN US

PAUL CASTIGLIA

BARRY KRAUS

In memory of JOE ORLANDO

From his friends at Dark Horse Comics

MEMORIES OF JOE (From Page 8)

with DC for more than 30 years — ultimately as vice president and editorial director — and he became the associate publisher of *Mad* magazine when DC took it over. He has done covers for *Newsweek* and *National Lampoon* and has written and illustrated everything from children's books to science-fiction stories for E.C.

His many loving friends will miss him more than can be expressed on paper.

Paul Castiglia

I took Joe Orlando's class for two years in a row at The School of Visual Arts in the late 1980s. He was an amazing teacher, and I think there are a lot of pros to this day who would have benefited from some lessons from him. Especially regarding "spotting blacks" and basic design and anatomy — he championed clear, easily read art over the needlessly over-rendered line-work that was then becoming popular. In the final analysis, it appears Joe was right: The streamlined designs of DC's animated series are the designs of choice when it comes to mass visibility and merchandising. Joe was creative, funny, and friendly. But he was firm. If you were screwing up in your drawing, he'd soften the blow with some humor, but he would let you know point blank what you did wrong. Without embarrassing you. A class guy.

In addition to his knowledge and temperament, there is a lot to learn just from his professional accomplishments. Joe's diversity is a lesson aspiring cartoonists should especially take to heart. Not just the fact that he excelled at editing, writing, and art, but that he did so in many genres. He was adept, not only with super-heroes, but science fiction, horror, and humor, as well. Particular favorites of mine were his work on *The Inferior Five* and DC's

Phantom mini-series. In the current comic-book marketplace, this type of diversity could serve a young cartoonist — or writer or editor — well.

Last but not least, I am eternally grateful to Joe for giving me my first break into the comics biz. I had been out of college for about a year, and work was hard to find, as my art skills weren't up to par. But I always remembered Joe's lessons about "telling a story visually." I built a portfolio of sample "picture scripts" (storyboards with word balloons) with hopes of finding writing work. As fate would have it, I learned of Joe's involvement as senior editor of DC's then-upcoming *Looney Tunes* magazine. I dropped off a package of sample scripts, and, within a few days, Joe called, offering me an assignment. Despite the great many students he had, he still remembered me. Apparently, Joe remembered a lot of people over the years. Which to my mind, assures that he will be remembered for years to come.

J. David Spurlock

Art Director/Editor in Chief
Vanguard Productions

Joe Orlando became one of the most important people in the comics industry, as both vice president at DC and associate publisher at *Mad*. Despite his position, he was always humble and down-to-earth. Professionally, he seemed proudest of having been partners with Wally Wood, his co-creating of Swamp Thing, his hiring of Paul Levitz, and having his *Weird Science* work cited as #35 in *Entertainment Weekly's* all-time Sci-Fi Top 100 (Oct 98 issue).

Joe and I knew each other just two years. In that time we had become very close, both personally and professionally. He had successfully gotten me involved with his program at the School of Visual Arts, we collaborated on freelance work, and he hoped to get me involved with *Mad*. The tears I shed

are that I am left without such a good and dear friend.

Richard Bruning

Vice President — Creative Director, DC

Besides his numerous creative talents (and best belly laugh in the business), Joe was a clothes-horse, a true Beau Brummel. Like most of the professionals in this industry, a clean pair of jeans defined getting dressed up for me. Joe taught me how to dress, and dress well. I'll never be as dapper as him (or as funny or as talented or ...), but he taught me that it never hurt to be "Lookeing Good!"

Gary St. Lawrence

Farewell and Godspeed to Joe Orlando. He was a genuinely nice man with as genuine a love for comics as any creator I've known.

His "twisted innocence" as presented in the pages of *The Inferior Five* were both refreshing and an example of how, with the right artist at the helm, even a deliberate parody comic book can have a lasting effect on the industry. His depiction of Daredevil paved the way for the visuals of a rooftop-leaping Daredevil of today, and he drew *The Phantom Stranger* with a shadowy, almost sinister, quality that nobody, in my opinion, has ever matched.

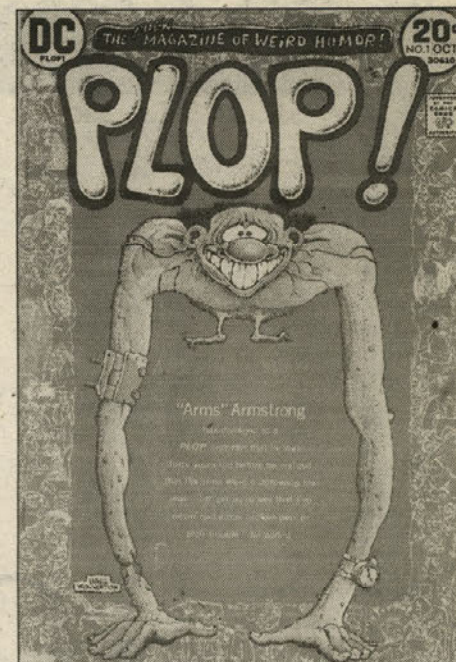
Forgive the informality, but Joe Orlando was a class act and a representative of the kind of professional artist that many of today's vulgar and egotistical illustrators would do well to emulate.

We are, as a whole, less without him.

Charles Kochman

Editor, Licensed Publishing, DC

Having been a comic-book fan since I was a kid growing up in Brooklyn, it always felt strange that I had somehow found myself working alongside Joe Orlando, eventually becoming his friend. When I



first came to DC/*Mad* magazine in January 1993, I took over Joe's assignments as editor of Licensed Publishing (a department formerly known as Special Projects). There were some hurdles to get past in the beginning, and on more than one occasion I got called into his office, only to hear: "This is not the way we do things here," or "Why did you do this?" or the more absurd, "Show me how you did that." But after a short period of time he was able to let go, and I was able to move forward as editor, secure in the knowledge that I had proven myself and even gained his respect.

Although I eventually got over my initial awe

(Continues on Page 20)

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Judges named and entries sought for 11th Eisner Awards

Entries are now being accepted for the 11th annual Will Eisner Comic Industry Awards, voted on by industry professionals evaluating work that appeared in 1998.



A call for entries throughout the comics industry has gone out to publishers, who can submit any comic book, graphic novel, or comics-related periodical, book, or item that was shipped to retailers between Jan. 1, 1998, and Dec. 31, 1998. The deadline for submissions is March 19.

Submitted material will be considered by a panel of judges, who will select the final entries to appear on the Eisner Awards ballot. This year's judges are:

- **Jon Cohen**, owner, Beyond Comics, Gaithersburg, Md. Cohen has worked in comics retailing since 1981 as a clerk, store manager, and finally owner of his own store. He is co-founder of the Small Press Expo (SPX) and has actively promoted comics in the Washington, D.C., area by appearing on radio and TV and sponsoring programs for school children.

- **Mike Schimmel**, field representa-

tive for Diamond Comic Distributors. Schimmel has a degree in marketing from Baruch College in New York City and began his career in comics in 1992 working as a customer service representative for Capital City Distribution. Mike joined Diamond in 1996 and works with retailers in both Southern California and the New York-New Jersey metro area.

- **Len Strazewski**, comics writer and college professor. Over the past 15 years Strazewski has written comics ranging from *Flash* to *Speed Racer* to *Star Trek: Deep Space Nine*. Among other characters, he created or co-created Prime, Prototype, and Elven for the Malibu Ultraverse; Terror Tots for Caliber; and Jesse Quick for DC. He is a professor of journalism at Columbia College in Chicago.

- **Nancy Trempe**, owner, Comics Unlimited, Westminster, Calif. Trempe has been in comics retailing for 18 years, having started as a teen-ager traveling from city to city selling comics at conventions. After working in comics distribution and achieving a degree in business administration, she started working at Comics Unlimited (then called Comics Volume 3) in Hawaiian Gardens, Calif., in 1983. Trempe purchased Comics Unlimited in 1996.

- **Jonah Weiland**, executive producer, ComicBookResources.com. A lifelong

comics fan, Weiland started the CBR website in September 1995 as "Jonah Weiland's Comic Book Link Page," and it has radically expanded since that debut as a simple link, now offering a variety of additional features. Weiland also produces the KFI (Los Angeles) nighttime radio program *The Phil Hendrie Show*.

Submission guidelines. Those publishers submitting entries must send one copy each of the comics or books to be considered and must include a cover letter indicating what is being submitted and in what categories.

Tentative categories include: best single issue; best short story; best serialized story; best continuing comic-book series (at least two issues must have been published in 1998); best limited comic-book series (at least half of the series must have been published in 1998); best new series; best title aimed at a younger audience; best anthology; best graphic album - new material; best graphic album - reprint; best archival collection; best U.S. edition of foreign material; best humor publication; best writer; best writer-artist; best penciller/inker (individual or team); best painter (interior art); best lettering; best coloring; best editor; best comics-related publication (book or periodical); and best comics-related item.

A maximum of five items may be submitted for any one category, and the

same item or person can be submitted for more than one category. Each imprint, line, or subsidiary of a publisher may submit its own set of entries. There are no entry fees.

Creators can submit materials for consideration, if: (a) their publisher is no longer in business; (b) their publisher is unlikely to have participated in the nomination process; or (c) they have severed connections with the publisher or have similar reasons for believing that their publisher is unlikely to consider nominating them or their work.

All submissions should be sent to Jackie Estrada, Eisner Awards Administrator, 4657 Cajon Way, San Diego, CA 92115, before the March 19 deadline. The nominees will be announced in May, and ballots will go out to more than 5,000 creators, editors, publishers, distributors, and retailers.

Votes will be tabulated by Melchior Thompson and Associates of Burlingame, Calif. Winners will be announced by celebrity presenters at the awards ceremony Aug. 13 at Comic-Con International in San Diego.

The Eisner Awards are administered under the auspices of the San Diego Comic Convention Inc., a nonprofit educational corporation. Anyone with questions about submitting entries can e-mail Estrada at jackie@inetworld.net or call her at (619) 286-1591.

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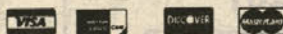


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Pat Brady has refused until now to release any of his ROSE IS ROSE originals featuring Rose as Vicki despite hundreds of requests. He has finally agreed to release a very limited number of these wonderful originals. Here are a few examples.

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specific submission will appear in print. Manuscripts submitted on paper should be typewritten and double-spaced and contain absolutely no words in all capital letters. Please indent for paragraphs. Manuscripts submitted by electronic mail should be sent as basic e-mail text. When sending cartoons or photographs in paper form, please do not send originals. Send stats, veloxes, copies, or photocopies. Return of art cannot be guaranteed. When sending graphics via computer, inquire by e-mail first about file formats before sending files.

Press releases and review copies should only be sent to Maggie Thompson, *Comics Buyer's Guide*, 700 E. State St., Iola, WI 54990; faxed to Maggie Thompson at (715) 445-4087; or e-mailed to cbgnews@krause.com. Format policies for press releases and graphics are described in the above paragraph. Directions to company websites alone do not constitute acceptable press releases for consideration.

The editorial department does not handle subscription and advertising questions. Check page 4 for appropriate contact information. The best way to get in touch with us is by e-mail, fax, mail, and phone (in that order).

Mike Skidmore
3631 W. Eddy
Chicago, IL 60618

I think your excitement rubbed off when you talked about the Blood Marrow Donor Program. I have always thought about getting checked to see if I could be a possible donor but have never actually followed through, but I do plan on making good on it this time. Who could ask for a better present to give someone?

A recent article in the *Chicago Sun-Times* was similar in spirit. It talked about a doctor, an ophthalmologist, Dr. Geoffrey Tabin, who has made several trips to the Himalayas to climb mountains. He started (with help from the University of Vermont) the Himalayan Cataract Project. The local people, due to high altitudes, snow blindness, and low greens in their diets (plus the fact that they are living longer due to Western medicine — I learned that in my population studies), have a very high rate of cataracts.

He has done something that would be almost impossible in the states. Through teaching local doctors and having special lenses made there, he can treat a person's cataracts for \$12 per person! My father had cataract surgery here, and I forget how many thousands it cost. So for \$12 you can give someone the gift of sight back. I managed to scrape up \$36 to send in and it felt great. What is that? 12 new comics? For more information you can write The University of Vermont,

Letters intended for publication should be addressed to *Oh, So?*, *Comics Buyer's Guide*, 700 E. State St., Iola, WI 54990. It is not possible to publish all letters received, and I cannot reply to letters which we do not print.

Letters will be edited and may be cut due to length and other considerations. Responses to *Oh, So?* will be in first person, and — unless otherwise identified — will be by Maggie Thompson. Other respondents are signified by their initials:

JJM: Managing Editor John Jackson Miller

BWF: Projects Editor Brent Frankenhoff

JG: Associate Editor Joyce Greenholdt

Our e-mail address for letters to the editor is ohso@krause.com. You must include your name, address, and a daytime phone number on any electronic communication for it to be considered for publication. If part or all of your message is specifically not for republication, please indicate that in your message.

Manuscripts and cartoons should only be sent by mail to Maggie Thompson, *Comics Buyer's Guide*, 700 E. State St., Iola, WI 54990; by fax to Maggie Thompson at (715) 445-4087; or by e-mail to pitchcbg@krause.com. However, no responsibility is stated or implied for unsolicited manuscripts, nor can any guarantee be given when a letter is accepted or rejected. Manuscripts should be typewritten and double-spaced and contain absolutely no words in all capital letters. Please indent for paragraphs. Manuscripts submitted by electronic mail should be sent as basic e-mail text. When sending cartoons or photographs in paper form, please do not send originals. Send stats, veloxes, copies, or photocopies. Return of art cannot be guaranteed. When sending graphics via computer, inquire by e-mail first about file formats before sending files.

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c/o Dr. Geoffrey Tabin, 1 S. Prospect St., Burlington, VT 05401-3456, or try calling (800) 358-1144. (I'm not sure if the 800 number can help; it is on the letter that the university sent me.)

Hope everyone's holidays were great this year.

[And an update on my bone-marrow-donor status: I got a letter of regrets from the Red Cross saying my second level of tests didn't give a close enough match for the specific case — but saying, of course, it was keeping me in the files.]

That spares the *CBG* audience my blow-by-blow of the ongoing marrow-donation program. This time, I've only got six more years of possible donation time left, but who knows? In the meantime: (1) Folks can donate to blood drives in their area (and ask there about bone marrow donation). (2) People can support endeavors like the one Mike cites here. And (3) drivers can note willingness to participate in organ donation notation on their driver's licenses. When you don't need them any more, your corneas can let the blind see.]

Dennis Yee
418 Camelback Rd.
Pleasant Hill, CA 94523

What annoyed me most about the death of Jason Todd was how the outcome was determined. It was a cheat. The creative impulses behind the best storytelling presumes that the author has something to say. Whether we agree

with what he says, whether we like the story, etc., is up to the readers. In part, we buy the writer's vision of what the characters are. That is why writers like Alan Moore, Frank Miller, and Kurt Busiek (for *Astro City*) are so well regarded. Paul Dini regularly demonstrates his vision of Batman and Superman in TV and in comics. *Superman: Peace on Earth* is an outstanding example.

By calling Jason Todd's death a cheat, I mean that, rather than the writer trying to say something meaningful and using Jason Todd's death as an example, the fate of Robin was done by a poll. We have artistic vision not just supplemented but entirely replaced by commercial considerations. If Jason Todd died in order to say something about the dangers (and how ludicrous it really is) of having a young boy fighting crime nightly with well-trained adults and maniacs, if Jason Todd had died to more completely illustrate the dangers of Gotham City, if Jason Todd had died to show that The Joker is more than just a guy committing crime in clown makeup, I could accept that. Instead, he died by popular demand.

We all know (or should know) that comics is a business first and an art second. Most of us realize that artists, writers, and editors all make artistic compromises with regard to the commercial aspects. But this was ridiculous. No won-

(Continues on Page 16)

For Art's Sake



By Chris Smigiano

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DC COMICS

Oh, So?

From
Page
14

der no one has done this kind of stunt again.

Commercial media, such as comics, should be voted upon the old-fashioned way: Vote with your dollars and buy what you like. I bought two copies of *Superman: Peace on Earth*, not because I'm a collector but because we all know that sales figures ultimately determine what survives in the marketplace.

[In the case of the ongoing Fred Hembeck situation, of course, Cartoon Fred plans to live or die to make a point about phone-in reader voting and editorial handling thereof. (715) 445-4612, extension 630 to save Cartoon Fred; extension 631 to kill him. Callous? Us?

By the way, the voting now is running — What's that, Joyce? I'm not supposed to say? But don't our readers deser — Ak #]

Sheila J. Gross

26 Bayberry Close

Piscataway, NJ 08854

Thanks so much for the neat prizes I have won in two **CBG** drawings and one *GameTime* drawing!

The Fists of the North Star figures were the large size, very cool-looking. The *X-Men Adventures* trade paperback is not an item I would have bought for myself, but I'm sure I will enjoy it and then pass it along to one of the young readers in my life. The *Bosworth* game is intriguing; I haven't learned a new board game since *Trivial Pursuit*!

As long as I'm writing, I might as well mention a few of my favorite comic books: *Bone*, *Usagi Yojimbo*, *Akiko*, *Reality Check*, *Nexus*, *Leave It to Chance*, *Innocent Bystander* (especially the all-cat issue) and strips: *Mutts*, *Baby Blues*, *For Better or for Worse*. I know that for the most part, these are the "usual suspects," but there's a good reason for that!

Mark Klein

14709 78th Rd.

Flushing, NY 11367

I'd really appreciate it if someone could provide answers to the following questions.

1. Does No Mercy Comics still exist? Will it ever publish a second issue of *Nightshade*? How many of the solicited issues of *Catch 13* were actually published?
2. Were issues #2 and #3 of *Solstice* ever published by Water Mark Comics?
3. Did Marvel ever publish #2 and #3 of *The Phantom* mini-series?
4. Did Radar Comix ever publish #2 and #3 of *Uhlea*?
5. Did *Iliad* by Amaze Ink ever go beyond #1?
6. Will Amaze Ink ever publish any new issues of *Scarlet Thunder* or *The Griffin*?
7. Does Antarctic Press ever plan to publish a second issue of either *Diesel* or *American Woman*?
8. Will #3 and #4 of *Scarlet Crush* be published by the new Awesome Comics?
9. Why hasn't *Coventry* #4 ever been resolicited?
10. What happened to *The Silver Age* mini-series by Alex Ross from DC?
11. Will there be a new *Nexus* mini-series in

1999?

12. Why is *Tarzan: Carson of Venus* so late?

13. Besides *Ghost*, will any of the other Dark Horse heroes ever appear again?

14. Does Mythic Comics still exist?

15. Will the George Pérez series *Crimson Plague* ever return? (If it does, I'd like to suggest publishing it in large chunks rather than a long drawn out monthly series. I'd like to suggest prestige-format volumes containing three issues each over four months. Since it was supposed to run 12 issues and, considering it's been more than a year since #1, I believe this makes more sense than publishing individual issues. In fact, if a graphic novel could be published containing all 12 issues at a reasonable price — say at a maximum of \$25 — I'd support the idea.)

16. Why are the *Zorro* and *Lady Rawhide* stories originally published by Topps in color being reissued by Image in black and white?

17. Will there be a new (hopefully in color) series of *Zorro* or *Lady Rawhide* published by Image? *Lady Rawhide* doesn't work as well as black and white. Why? You can't tell when her hair is red, rather than her civilian identity's black hair, when the comic is in black and white. Instead of Image reprinting the first five issues of *Lady Rawhide: Other People's Blood* individually, why didn't it collect #1-5 in a trade paperback, then continue from there? That would've made more sense. I already own the first five chapters and don't intend to buy them again. In fact, if a lot of people feel the same way I do, what is to prevent Image from canceling it again, due to low sales of the first five issues?

18. Why didn't Steve Oliff ever complete his *Armature* mini-series?

19. Is Atlantis Comics still in business? I enjoyed the *White Orchid* mini-series, but have been waiting a long time for it to conclude.

20. Will Barry Smith ever complete any of the stories begun in his *Storyteller* magazine? When? I feel really burned at not having any complete stories.

21. What happened to *Helsing* #1-3, *Robyn of Sherwood* #2, and *The Black Mist: Blood of Kali* #3 from Caliber?

22. Now that Harvey Comics has resumed publishing, can we finally expect to see the two remaining issues of the new *Black Cat* mini-series to see print?

23. Does Black Out Comics still exist?

24. What happened to the *Final Solution* mini-series from Acclaim?

25. Bill Black of AC Comics said he discussed the possibility of farming out *FemForce* to Antarctic Press. What became of those discussions? It would be a great idea if *The FemForce* were published under one of the WildStorm creator-owned imprints.

Now that DC has reached its agreement with Wildstorm, it would mean that DC would distribute *FemForce*. Black would still have full creative control and ownership of the character, but publishing and distribution would be left to others. This would also open up the possibility of: a *FemForce-Wonder Woman* crossover, a *FemForce-Birds of Prey* crossover, and a *FemForce-Danger Girl* crossover.

[We run into problems with letters like these, because we set them aside to research further — and then, unable to get all the answers, often end up providing no answers. So we'll run these for general consumption — and response — with

(Continues on Page 18)

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DEADLINE: 6:30 p.m. CST, Jan. 22! Results in CBG #1319!

Oh, So?

From
Page
16

only a few notations.

1. No Mercy Comics did not provide us with any information for this year's Fifth Annual Industry Directory of our sister publication **Comics Retailer**. That doesn't necessarily mean it's out of business, but we have no information that it's in business. As far as I can tell, it never sent us any issues of either **Nightshade** or **Catch 13**, so we can't confirm publication of either, much less provide information on the latest issues.

2. Ditto on Water Mark Comics — but, then, as far as I can tell, we never saw **Solstice** #1.

3. Yes, Marvel published all three issues of **Phantom: The Ghost Who Walks**. (Issue #2 was dated March 95; #3 was April 95; cover price was \$2.95 each.)

4. See the response to #2.

5. **Iliad** #2 came out dated Jan 98.

6. "Ever" is such a long-term word. The last issue we have of **Scarlet Thunder** is May 96; the last of **The Griffin** is May 97.

7. Antarctic Editor in Chief Herb Mallette told **CBG** that **Diesel** artist Jochen Weltjeans is working on a three-issue series that revamps the concepts and characters from the single issue of the first "series." **American Woman** has already had a second issue, which he said completes artist-writer Brian Denham's series.

8. Again: We never got **Scarlet Crush** #1 or #2. But that doesn't mean Awesome won't publish more — though we think the company is taking things gradually at the moment.

9. According to Fantagraphics' Eric Reynolds, "Bill Willingham has no timetable set for the project but has other commitments to take care of first. He has assured us that he will return to finish the first story arc, which will take a total of eight issues, and then he'll reevaluate the series at that time. No schedule has been set for these latter issues."

10. DC Manager Marketing Communications Patricia Jeres did not have specific information on this particular mini-series.

11. My guess is that the best way to get a new **Nexus** mini-series would be to buy large quantities of the **Nexus** trade paperbacks from Dark Horse's backlist. High demand would probably yield the next adventure from Horatio Hellpop's creators.

12. We don't know. It may have been tied up in licensing concerns. All four issues were released.

13. We're sure that the future holds more Dark Horse heroes.

14. A call to Gary Ainsworth (answered by another person) elicited the information that for the time being the company is waiting out the marketplace, having no plans to resume publishing in the next few months.

15. The first issue of **Crimson Plague** was dated Jun 97 — and Event hasn't yet announced follow-ups. See **CBG** #1311, where Pérez did comment. (He has the cover to #3 ready, for example.)

16. Licensing, we assume.

17. It probably will depend on sales of the current output. It may not be economically feasible at the moment to publish the work in color.

18. Our guess would be sales; it might be that work on other projects got hectic.

19. Try calling James Watson at (801) 377-

7961. I haven't seen a sign of an Atlantis solicitation in several months.

20. Fantagraphics has scheduled **Barry Windsor-Smith's Adastra in Africa**, a 56-page hardcover graphic novel featuring characters from "Young Gods" for April release. The regular edition retails for \$15, and a limited edition with an autograph plate signed by Windsor-Smith retails for \$25. Reynolds said, "Barry has actually done all the **Storyteller** work. There's a very good chance that we'll publish these latter stories, but that has not been scheduled yet. We're still finishing up publishing details. The graphic novel is a stand-alone, non-continuity item."

21. **Helsing** #1 came out in 1998, but I don't find an indication that we received the others you ask about.

22. The current Harvey focus seems to be on a magazine format publishing of the adventures of Casper, not material aimed at older readers.

23. Black Out Comics did not provide us with any information for this year's **CR Industry Directory**.

24. Acclaim still puts out occasional comics projects; as far as we know, this one is not on the schedule now.

25. Black has not announced implementation of the plan at this point. And it'd be a pretty lengthy jump to go from such negotiations to the DC link-up you suggest.]

Jeff Dyer

1003 W. 5th St.
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One of the coolest Christmas gifts my wife gave me was the Celebrate the Century Super Heroes Stamp Album set. It's a series of 10 comic books published by DC Comics and the U.S. Postal Service. Each delves into one decade of the 20th century. This is a great gift for kids and adults and would be appropriate for stamp or comics collectors. You can buy the album set for \$14.95 or the albums with stamps for \$54.95. Four books have already been released, with the rest due out by the year 2000.

The comics offer tremendous art by such top creators as: Paul Ryan, Tom Palmer, Joe Staton, Dan Jurgens, Norm Breyfogle, Jim Aparo, Bill Sienkiewicz, George Pratt, M.D. Bright, Ernie Colon, Gene Ha, Dick Giordano, Graham Nolan, Jim Calafiore, Peter Krause, Jerry Ordway, Rodolfo Damaggio, Eduardo Barreto, and even the late Joe Orlando.

The DC heroes featured in the albums include: Superman, Batman, Wonder Woman, Flash, Green Lantern, Steel, Oracle, Superboy, Robin, and Impulse.

Each page (or two-page spread) explains the history behind one of the 150 Celebrate the Century stamps, and, as most comics fans know, there was a recent Superman stamp released. Dan Jurgens drew the Superman pages in this series, and they are magnificent (featuring illustrations of Siegel and Shuster, Bud Collyer, and George Reeves). I was also very impressed with the heroes selected to "host" each page of history. For example, who else but Superman could give the story of the Wright Brothers? Aquaman tells readers about the Panama Canal (how fitting!), and The Flash explains the evolution of the automobile.

Celebrate the Century is fun and educational. Hats off to DC and the U.S. Postal Service! I highly recommend support of this wonderful project.



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IN THIS ISSUE: "Rx MIGRANE M.D." WITH ART BY **BILL ELDER**, "DRIVE IN MOVIE!" WITH ART BY **JACK DAVIS**, "ZOO CHARADE" WITH **JOE ORLANDO** ART AND "BO BUMMEL" WITH ART BY **WALLY WOOD**.

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Roaring with laughter: A eulogy

By Paul Levitz
Executive Vice President &
Publisher, DC

Joe Orlando decided I was a writer before I did, guided me in the work where I learned to write and edit, and protected me while I grew. My personal and professional debts to him are immeasurable, and my personal and professional respect for him are even greater: This is the eulogy for Joe I delivered at his funeral:

Let us begin by agreeing that Joe Orlando roared through life: He roared with laughter — at his own jokes, at ours, and the foolishness of humanity; he roared in anger at imperfection and failure, whether his own, that of others, or that of a ridiculous system; and he roared with passion for life itself, for those he loved, and for a perfect line, sketched on paper by pencil, brush, or keystone. He roared at us, and with us, and we admired the lion of our pride.

I am charged with telling you his story, without benefit of his matchless editorial hand being here to guide mine. But I still feel his touch as I do every time I write, setting the standard and making me reach.

Joe's story began in Bari, Italy, where his ancestors' roots are dug deep, since they came there from Spain in 1490. He continued the journey by coming to East Harlem as a child. No gentle streets, those, as the Great Depression began, but there he began to draw.

Joe polished his talents at the High School of Industrial Art. He did his first published work there: illustrations for a reader, in print decades later. And then, before he could go further, he was drafted and sent to post-war Germany where the closest he could come to art was stenciling on boxcars.

Joe came home from the army, resuming his studies at the Art Students League. But the market for the illustrations he hoped to draw had dried up, victim of the rise of photography in publishing. His father, gently laying tile in a Manhattan office building, bemoaned his veteran son's predicament to the elevator operator, and it turned out there was a comic-book studio upstairs. It was the Lloyd Jacquet Studio, and, thinking Joe a nice Catholic boy, they put him to work on "Chuck White," for *Treasure Chest*. He roared with excitement that someone was paying him to draw, and his adult life began.

Joe soon hooked up with the legendary Wally Wood and swiftly graduated from being Woody's assistant to doing solo work on E.C. Comics' horror and science-fiction titles, joining the finest stable of artists ever assembled. He did work that 40 years later would be singled out by *Entertainment Weekly* as

"Joe Orlando roared through life."

among the most important science-fiction creations in any medium. But, classic as E.C. was, it was hounded out of the business in a juvenile delinquency scare that devastated comics.

For a time, with the cloud of public condemnation over comics, Joe began to describe himself simply as an artist when introduced. When pressed, perhaps as a commercial artist — or as an artist who drew for children's publications. But never in those troubled 1950s, unless caught, a comic-book artist, even as he was drawing the comic-book art for which he would always be remembered.

He went on to art assignments which would have been the pinnacle of a lesser artist's career:

- A phenomenal run at *Mad* magazine, including classic "Scenes We'd Like to See."
- A moment at the birth of Marvel's Daredevil and another moment at *Classics Illustrated*.
- The improbability of working simultaneously on the ultimate establishment assignment of a Kissinger cover for *Newsweek* and the totally anarchist assignment of "First Lay Comics" for *National Lampoon*.
- Collaborating on the rebirth of horror comics at Warren, helping launch *Creepy* and *Eerie*.
- And his arrival at DC, the first time a freelance artist co-created two new titles for DC in a single year: *The Inferior Five* and *Swing with Scooter*.

Once Joe was at DC, he was swept behind an editor's desk, part of a new generation moving the company in new directions, including an appreciation for the artistic potential of comics. To achieve these aspirations, Joe needed to forge changes in the rules of how comics were made, how talent was treated, and even who worked in the field.

Joe began by restoring horror comics, in the guise of *House of Mystery*, and created host characters from the Biblical lore of Cain and Abel that are still entertaining readers today. He relentlessly recruited new talent from three continents: young people with a passion for comics, whose skills needed honing; established professionals now living in places other editors deemed too far from New York; and past masters, lured back to work with one of their own. For this he won a shelf of awards from his peers in the Academy of Comic Book Arts, restoring both his own pride in his work in comics and other creative people's ability to take pride in the field.

Joe ultimately became DC's vice

president — editorial director, responsible for all its creative endeavors. He improved the economic and artistic opportunities for freelancers, introduced the first style guide for licensees, and innovated interpretations of the DC characters to graphic novels, children's books, and toys.

Joe even had an opportunity to return to *Mad*, playing a pivotal role as associate publisher of the magazine when it came under DC's purview in the '90s. He stayed a part of *Mad*'s "Usual Gang of Idiots" to his death, finishing cover sketches for *Mad* issues a week before his death.

And, while these triumphs would have been great enough, Joe also found time for his truest calling: teaching. From his work with budding writers and artists, he discovered his love of teaching and took it to the School of Visual Arts, where he enlivened the cartooning faculty for over a decade.

Through all of this work, work remained only one of the important strands in Joe's life. Karin, Suzy, Joanna, Paul, and his entire family were always of the utmost importance to him. His friends, his colleagues, and the creative work of others mattered as much to him as his own challenges.

The details of life were not important. Details which often included your momentarily forgotten name — details that included his 30-year struggle with his heart, which he'd dismiss with his latest joke — details like his becoming the \$24,000 man because of the newest experimental gizmo implanted in him, and the doctors, and the doctors' insistence that they had a right to get it back.

Let me close by saying that the one feature I admired most about Joe was his eyes ...

... the eyes of a teacher, that always saw others as what they could someday become. How many of us share the experience of Joe's finding our talents and polishing them beyond our belief in ourselves?

... the eyes of a caricaturist, that always saw through others' pomposity and poses. How many of us shared Joe's linework capturing our essences and making us laugh at ourselves?

... the eyes of a rascally elf, that always twinkled. How many of us looked into Joe's eyes and melted, despite ourselves?

... and the eyes of the artist, that could always find the nuance — even a bead of sweat — that conveyed humanity in a story or picture. How many of us were transported by that art, as we heard the echoes of ourselves?

The eyes that roared with laughter have now closed.

MEMORIES OF JOE

(From Page 10)

and intimidation, more often than not, in the back of my head, I could hear myself saying, "You're working with Joe Orlando. You're sitting here with the guy who created *Plop!*" (perhaps my favorite comic-book series of all time). I still have every issue, each one well read and far-below-price-guide worn. But of all the comics I grew up with in the early '70s, these are the only ones out on my shelf, stacked neatly in a pile in my bedroom, accessible for the occasional trip back to my front porch, where I first read them growing up. I can recall each and every one of those incredible Basil Wolverton covers and the stories by Wally Wood and Sergio Aragones and Bernie Wrightson. And yet, years later, here I was working alongside Joe, learning at his knee, hanging out over dinner and even the occasional movie.

I had some memorable times with him, both inside and outside the office. Those that come immediately to mind: Sweating out his reaction when I took him to a favorite Italian restaurant in Hell's Kitchen (it passed the test, although he admonished me for adding cheese to the pasta). The time we went to see the documentary *Crumb* (he got all excited: "That's Harvey," he said, upon seeing Kurtzman in some home movie footage), afterward sharing stories over dinner about the old days at *Mad* and E.C. (I went home that night and called my brother — he introduced me to comics as a kid; now here I was working with many of our heroes.) And then there was the time Joe came into John Ficarra's office at *Mad* and we sat with Nick Meglin, as he told us about this comedian he saw on *The Tonight Show* the night before, some guy they should get to write for the magazine. Although Joe didn't know his name, he remembered the face vividly, he claimed. I challenged him, and, despite only seeing the guy on TV that one time, Joe quickly sketched in three or four lines an incredible caricature of Steven Wright (I still have it, thankfully).

Perhaps my oddest memory of Joe: Sitting for several hours in his office with author Les Daniels, negotiating history on the phone with DC's former publisher and renowned illustrator from my childhood, the reclusive Carmine Infantino. We were working on DC: *Sixty Years of the World's Favorite Comic Book Heroes* for Bulfinch, and there were questions about some of the facts. Carmine, however, didn't wish to talk to Les directly. Instead, Les asked Joe questions, to relay to Carmine and then Carmine answered Joe, who in turn relayed Carmine's answers to Les. It was odd, unsettling, and had the feeling of a séance. And Joe seemed delighted by every strained minute of it.

When I saw him a few weeks ago, apologizing for not visiting him in the hospital over the summer, he smiled and said, "Next time." Although I laughed it off, not wanting to think of him lying there sick again, I only wish I had the chance to visit him now. And to thank him, one last time.

He was talented, wickedly funny, full of life, and a generous teacher. I miss him already.

"Last tag," Joe. Alas, you're it.

David Michelinie

I'm one of the lucky ones. Most of the time, when a truly extraordinary person dies — a person whose life you admire and whose work you respect — you read all of the glowing memorials and think, "Man, I wish I'd known that guy!" Well, I did know Joe Orlando.

He was my first editor and one of my first friends in a business that was to pretty much become my world for a quarter of a century. And, while a lot of people may have known Joe as an artist or a human being, I consider myself most for-

(Continues on Page 10)

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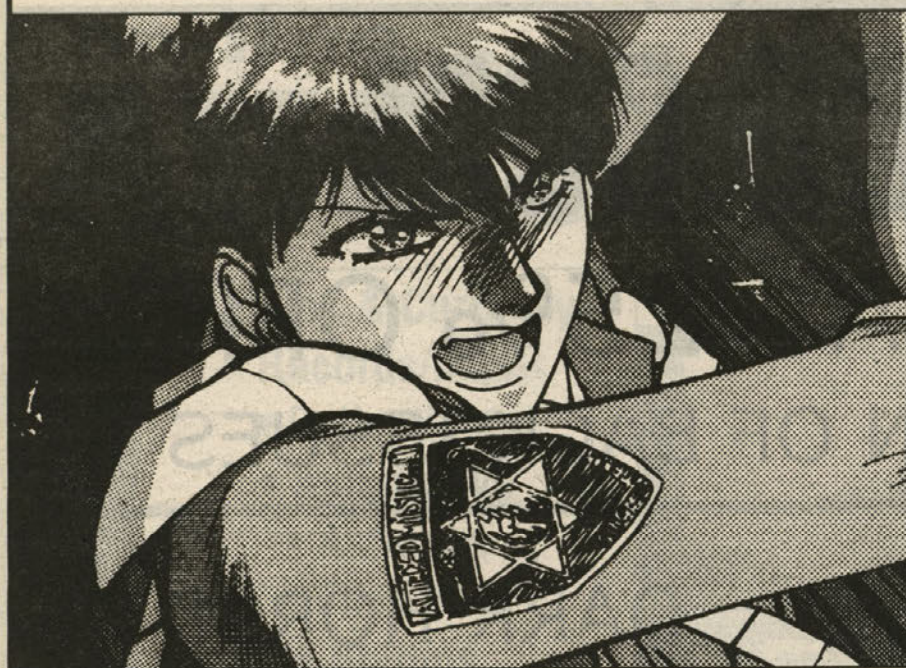
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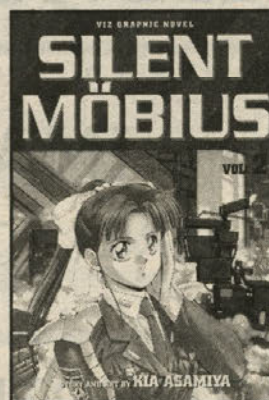
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MEMORIES OF JOE (From Page 20)

tunate for knowing him as a teacher. I remember sitting in Joe's office as a neophyte writer, wet behind the ears and sure I was God's greatest gift to the comic-book medium. Joe would read my hackneyed plots and gently point out their numerous flaws: "Hmm, don't you think this opening sequence is a bit clichéd?" or, "I wonder if this reaction's a little predictable..."

I'd huff and whine and insist that the story was terrific because of this or that ego-saving reason, and Joe would sit back and say, "Well, OK, if you think that's best..." He knew I'd go home and gnaw at the criticisms; he was smart enough to know I was smart enough to eventually realize he was right. I'd call him up the next day and say, "Y'know, Joe, I've been thinking. Maybe that opening sequence is a little clichéd. So how 'bout we do this instead?" I could almost hear his face crinkling into a grin on the other end of the line, as he'd reply, "Brilliant. We'll do it *your* way!"

I wrote maybe a hundred stories for Joe over a period of five years. And I can't think of a single time during that stretch when he treated me unfairly or without kindness and respect. That in itself would be a legacy most men could be proud of. But it's not enough for Joe Orlando. Because Joe did more than treat me well — he *taught* me well. And I can't think of a higher compliment I can pay.

Thanks, Joe. You're missed.

Joe DeVito

I'm grateful to have an opportunity to say a few last words in honor of Joe Orlando. As great an artist as he was in his own right, it's my memories of him personally that I will miss most.

I first met him several years back. Having been primarily a bookcover illustrator, I was offered a cover at Bantam Books called *The Further Adventures of Wonder Woman*. It was my first foray into the comic-book field and I was thrilled. After all, like my older brothers and most of my friends, I grew up on comics.

As fate would have it, I could not do the cover until my work was reviewed by, of all people, Joe Orlando. I remember that day as if it were yesterday. Maybe it was the Italian connection. Whatever it was, I immediately felt completely at home, not wholly unlike he was a long-lost uncle. Along with Angelina Genduso, it was like a family gathering.

We laughed and told jokes for what seemed like hours. It was the beginning of a long association with DC, and later on *Mad*, that was directly attributed to Joe's artistic guidance and friendship.

Joe was not only a great artist but a very good friend and mentor. He was a gifted teacher. To have him as an art director on the many projects we worked on together was like being compensated twice: once for the job itself and a second time for what you picked up in meaningful criticism and direction. Unless you are in the business and have dealt head-on with the process of concepts, picture-making, deadlines, and the like, it is difficult to fully appreciate just how great Joe Orlando was.

Joe had that gift that all great teachers have — a complete command of his subject, a sincere desire to share, and the ability to convey that knowledge effectively. I am proud to consider myself his student after all that I learned on our many jobs together. As an example, anyone who's seen my painting of the Spice Girls for *Mad* should know that was Joe's composition all the way. The next time any artist reading this has some time, try composing six figures in that amount of space while at the same time keeping in mind a short deadline. The second I saw his quick concept sketch, I knew it was perfect — there was nothing in it that was unnecessary and everything added to what needed to be said.

In my close to 20 years in the field, Joe was the best I've ever worked with. To my good friend Charlie Kochman, I often referred to Joe as "Obi-Wan."

On the personal front, Joe told some of the most hysterical stories imaginable. Anyone who knew him would be quick to point out that underneath his corporate visage lurked one of the funniest, most sharp-witted, unorthodox people ever to maintain a steady job in an organized business. That he didn't have a chance to write his autobiography is a great loss. If you never had dinner with Joe, especially one he prepared himself — he was a gifted cook — and shared hours of conversation on life and art, I can only say that you missed something wonderful. There is a great yet bittersweet beauty as the memories of one generation are handed down to the next. To realize that such a unique soul has closed its eyes on this world, and that instantaneous verbal communication has ended, is painful.

But, when all is said and done, my main memories of Joe are these: He always conveyed a great love for his family, had a true love of art, and was a loyal friend. Not to mention his being one of the truly great names in his field. May God bless him.

Robert Simpson

I've had the incredible good fortune over the last 15 years to be associated with DC in three distinctly different professional incarnations. And, one way or the other, Joe Orlando was part of each of them.

I first worked with the folks at DC in 1983, at the now seemingly far-away age of 18. I had just left Marvel, where I was an intern and a freelancer, and, with the kind help of Bob Greenberger, had started work on DC's farm-team title *New Talent Showcase*. Sal Amendola was the editor of the series and encouraged all of us newbies who lived locally to come to the offices as often as possible and meet and talk with as many editors as possible, not only as a manner of networking, but to learn from the best set of teachers there were in the business. It wasn't long before I found myself in Joe Orlando's office.

To take one look at the whirlwind of activity around him, it was clear that he was a busy man. I'd have to go back and check a staff listing for that year to see exactly what Joe's job title was back then, but it seemed as though everyone came into his office while we were sitting there talking, with a sketch they wanted looked over or a color guide

they wanted his input on. Regardless of how hectic the days were, though, he always found time to talk, to set forth, to impart some of the massive amounts of knowledge he'd amassed to me.

And not just me — he always had time to talk to anyone who asked him to take a look at his or her work. When I proposed a Cain storyline for the revamped *Elvira's House of Mystery*, Sal sent me to talk to Joe, who was more than gracious in talking over what I wanted to do with his character. The storyline never saw print, but I learned more from Joe about characterization in those talks than I have in any 10 classes on storytelling.

My second time working with the folks at DC came in 1988, when I was an editorial assistant at Bantam Books. Marty Greenberg, a wonderful man who has edited and packaged more than 300 short-story anthologies, came to my boss, Lou Aronica, and asked if we would be interested in publishing a series of short-story anthologies based on Superman, Wonder Woman, and Batman. The Batman book was leading the proposal because of the Batman movie in the works that Warner Bros. was pretty high on. No one knew anything about it, and my boss asked me if I thought it would be a good business to get into, doing books with DC characters.

I think I scared him by how animated I was over the concept — there had been a few attempts at doing prose renditions of comics characters before, but the list of authors that Marty had contacted to work on the book promised to make this project something special. My boss said yes, and, because of that, I not only got to work with Isaac Asimov, Robert Silverberg, Ed Wellen, Joe Lansdale, and dozens of other science-fiction, horror, and mystery authors who were heroes to me, but I got to work with Joe Orlando again.

Joe was in charge of DC Special Projects, and, as a weird, out-of-left-field project, the anthologies fell under his purview. While I did most of my liaising on Marty's behalf with Jim McCann, an editor in Joe's department whom I got to be great friends with over the course of the project, Joe was always there, reviewing springboards, keeping us on track with the characterization and pacing of the stories, offering input when needed, and allowing us the room to make the character sing in a new venue.

As luck would have it, Bantam Books and DC were in the same building in those days, so, at the drop of a hat, I would run down to Joe's office and sit at the feet of the master to go over the stories. Jim and I spent a lot of late nights in Joe's office, hammering the stories into shape and pulling Jim and me apart when I got it into my head I knew how to better represent Batman than they did. Most of the time we found ourselves talking about Joe's E.C. days or how DC had changed over the years but still cared about strong stories and real characters. He didn't have to stay those late nights, but I can't say Joe ever seemed to mind.

By the time the anthology *The Further Adventures of Batman* came out, the buzz around Tim Burton's first *Batman* film had reached gargantuan proportions. We were caught up in the wave, and the book was an immediate hit. While the national obsession with all things Batman might have had a little to do with the book's popularity, it was also a stand-out in its quality, every story shining with Joe's input. It was the first book I had co-edited and was an immediate *New York Times* best-seller.

A whole new area of publishing was opened for Bantam Books with that publication, and all the novels and anthologies based on comics characters that have been published in the last 10 years owe Joe a debt of thanks.

(On a side-note, I met one of my best friends, the painter Joe DeVito, through Joe in many ways, since Joe DeVito did the award-winning painting of

Wonder Woman for her short-story collection. Joe Orlando co-art-directed all the cover paintings for the *Further Adventures* books, crafting some of the most stunning depictions of the legendary characters of the last 10 years. That Wonder Woman painting led to a decade-long relationship between Joe DeVito and DC and, later, *Mad* magazine, during which he has become one of their most sought-after artists.)

The third occasion that I got to work with Joe came three years ago, when I was an editor at DC and he helped me recreate the artwork on a series of children's books I was editing for the company's Licensed Publishing division. More than 250 pages of coloring-book material had to be done in an insanely short period of time. The process was made more complicated by a last-minute decision to change the art style. All the art had to be redone. It seemed as though there was no way to make the project come together. Then my boss suggested that I talk to Joe.

Joe had retired by that point, but, like all people who retire in this business, he was drawing, still teaching, still coming into the office almost every day. He set to work on the books, pairing with a young female artist named Mini Kim whom he had discovered and been working with, to produce all 250 pages in time to meet the deadline. More than just redrawing them, though, he *redesigned* them, making good compositions great and great compositions wonderful. And he did it all with a smile.

I can't really grasp that Joe is gone. When I think of the last 16 years, he seems to have always been a part of my life, and I am going to miss him greatly. But I also know that he had a wonderful time working and living in an art form that brought him true joy, a joy he shared with everyone he met. That Joe never met most of the people who loved and remembered his work from their childhoods never lessened his love of the art — he knew they were out there and was glad he didn't let them down. I'll miss you, Joe. Thanks for making so much of my life fun.

Andy Helfer

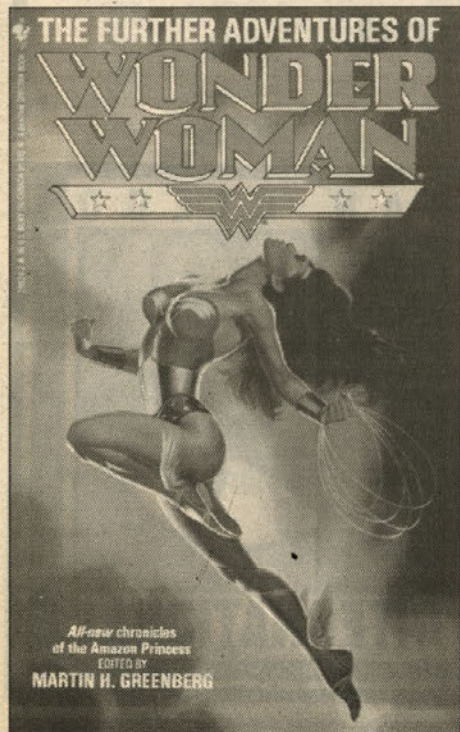
Editor, DC's *Paradox Press*

Joe Orlando was my friend and mentor. Everything I learned about putting comics together I believe I learned from him. Not a day goes by when I don't think of one Orlando comics construction rule or another — most of which had to do with the fact that hard and fast rules were meant to be broken, whenever possible and with unrelenting glee.

Joe's goal in comics, he would say, was "to put the switch on it," to twist the line of the story to bring out the unexpected, and ultimately more satisfying, conclusion. As it was in the comics he edited, so it was in his life. He "put the switch" on that, too: Who would have thought the unassuming comics freelance artist, standing Sal-Mineo-like, in front of the E.C. comics offices in 1952, would become a vice president of DC Comics and the associate publisher of *Mad* magazine?

Joe's natural intelligence, his sense of humor, and that unforgettable, ever-present laugh helped, I think. But it was his talent, with both story as well as art, that really made him shine.

The thing I will always remember about Joe were his hands and the hours I spent watching them, thick fingers curled around an extra-thick marking pencil, effortlessly sketching out images on tracing paper to solve visual problems I'd labored hours on without success. Joe was my court of last resort in those cases, times when I'd have to grudgingly accede to the superior knowledge of the master and ask for his help. He never gloated when asked — he enjoyed the challenge, I know — and watching him at work was an unforgettable sort of magic that will be with me always.



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San Jose goes APE Feb. 27 and 28

By Charles Brownstein

APE Programming Coordinator.

The Alternative Press Expo (APE) provides a focus on alternative comics and pop-culture strangeness. APE VI is slated for the weekend of Feb. 27 and 28, and fans, cartoonists, artists, and publishers will descend on San Jose for a celebration of the alternative press.

This year's event will be a landmark

for the show. Entering its second year as a two-day event, APE has doubled its exhibit-hall space, making room for

even more exhibitors and special exhibits. Comic-Con spokesman David Glanzer said, "APE has been growing so steadily, both in terms of attendance and exhibitor interest, that we had no choice but to expand it — not only to two days, but also to a larger room."

The list of attending professionals for this year's APE is growing daily. Confirmed attending pros include Matt Wagner, Scott McCloud, Dan Clowes, John Vasquez, David Lapham, Paul Pope, Donna Barr, Richard Sala, and Shannon Wheeler.

APE encourages "monkey business."

As one of the earliest conventions of the year, APE offers opportunities both on and off the exhibit hall floor for people to mix, chat, and share ideas. Retailers who

present a business card at the door get in free and can take advantage of the opportunity to network with distributors and suppliers.

Programming gets a jolt from 'Zap.' APE VI marks not only a growth in size, but also in scope. Programming has been expanded for this year's show, giving attendees a variety of options for their time at the show.

Two panels will commemorate the 30th anniversary of *Zap Comix*. S. Clay Wilson, Spain, Paul Mavrides, and others instrumental in the title's history will be

APE continues. Some of the rising creators already signed include *Box Office Poison* creator Alex Robinson; *Non's* Jordan Crane; *Finder* creator Carla Speed McNeil; Dawn Brown, the Xeric-winning creator of *Little Red Hot*; and *3 Geeks* creator Rich Koslowski. "I'm always impressed by the quality of the fresh talent I see at APE every year," said *Wolff and Byrd* creator Batton Lash. "The great thing about APE is we're getting a sneak preview of where comics can go in the 21st century."

Familiar faces will also be on hand with new work, and a number of publish-

"APE is the one comics convention I make sure not to miss every year. I enjoy meeting so many like-minded cartoonists and readers."

—Roberta Gregory

ers will unveil their plans. They include Amaze Ink/Slave Labor Graphics, Dark Horse, DC, Fantagraphics, Highwater Books, Last Gasp, Oni Press, and Top Shelf Productions.

Expanding exhibits. Every year APE has a number of diverse exhibit halls. From publishers of alternative comics and zines to fine art and photography, APE is a meeting place for all sorts of alternative media.

This year, Zine Alley has been added to the expanded exhibit hall. This area will provide a place for fanzine publishers to sell and promote their products. Fanzines can be fingers on the pulse of the culture. The best of these small-run, often personal, dispatches provide an independent insight on media and expression that can be enlightening, engaging, and entertaining.

"One of my long-term goals when starting the APE was to get more zine people involved," said Slave Labor Graphics Publisher Dan Vado. "I think there's a lot of vital creativity there and I want to make sure that there's a venue for it. That's why we decided to do Zine Alley, to provide a place for zine creators to sell their wares, meet other zine publishers, and — most importantly — meet new readers. I think this is a really strong step in that direction."

(APE Preview continues on Page 28)

A forum for the future. Through the years, APE has provided a place for scouting out up-and-coming talent. Pope, David Lapham, Jimmie Robinson, and several others attracted some of their earliest audiences at APE.

This year the tradition of new cartoonists unveiling their latest work at



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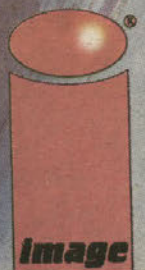
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ALTERNATIVE
PRESS EXPOAPE PREVIEW
(From Page 26)

**"I know
where each
issue will end
but I don't
know it page
by page."**

— Matt Wagner



Pros scheduled to attend this year's APE include Donna Barr.



Slave Labor Graphics/Amaze Ink is just one of the many exhibitors at the Alternative Press Expo.

'Artists' Insights' at APE: Matt Wagner and Paul Pope

By Charles Brownstein

APE Programming Coordinator

This year the Alternative Press Expo will feature several discussions titled "Artists' Insights." These sessions will enable attendees to discuss, with various guests, the thinking process of their craft. Two of our guests this year are Matt Wagner and Paul Pope.

Making magic with Matt Wagner

CBG: What are the creative roots of the overall story of *Mage*?

Matt Wagner: Well, like most comics fans, I'd always had a strong interest in heroic fiction. I reached a certain age in my teen years where I realized there was certain heroic fiction that dealt with surface gloss and certain heroic fiction that dealt with its subject on a deeper, more instinctive, mythological level.

As a young creator, I was constantly trying to find a source of that and was frustrated to find that I only had the ability to deal with surface gloss.

Most of my early efforts at creating stories before my publication days were pretty trite, and, in fact, the early issues of *Mage* had a certain ordinariness about them. The thing that makes them special and the thing that led me in some way to the deeper spirituality in those myths was by personalizing it and making it an analogy of my own life: a myth about me. That's how myths work best, when they touch you inside. So I had an interest in Arthurian legend at the time and initially had started working on a story about the second coming of King Arthur, but it suffered from exactly the sorts of shortcomings I was just speaking about.

It was a much more ordinary-looking and -feeling sort of story. I think I only produced two pages before I gave it up. The character wore a cape and had a beard and headband and was very mundane

looking in a super-hero sense. Then DC announced that it was doing *Camelot 3000*.

When *Camelot 3000* came out, I felt it was trapped by the surface gloss. It was just taking the old legends and transporting them into a modern environment — and not bringing a modern environment to the myth. So that's when I hit upon the idea of trying it again and trying it from a different standpoint. One day — this is when I lived in Philadelphia — I was at the Philadelphia waterfront doing sketches, and one of them was a sketch of myself. For some reason, this particular sketch kind of stuck with me, and I realized this was a way to approach this story: as a fictional analogy of my growth as an individual, my discovery of power in my life and the world.

CBG: How did you transpose the analogy of your life onto the Arthurian folklore?

Wagner: A lot of it was instinctual. I kind of knew the metaphors I wanted to use but I explored it as I went.

I didn't really know the end of the story. I knew a couple of points and a couple of scenes I wanted to do — for instance, the scene where [Wagner's alter ego] Kevin falls through the elevator. That was a very distinct scene I wanted to work toward, and I didn't get to that until #6.

There was a scene where Kevin runs after a fleeing car and he kicks it and his foot gets caught in the hole that he's kicked in the door, so he gets dragged down the street. I'd say it probably wasn't until #8 or #9 that the image of him pulling the magic bat out of the trash dumpster in the alleyway actually formed into a coherent element in my mind. I knew ultimately it would come to something like that, but, again, it was the journey itself that gave me that vision.

I approached the sequel quite a bit like that, as well. Almost any other storylines I work on — the various Batman work or *Sandman Mystery Theatre* — are much more controlled according to their overall story and point of climax. I do very complete story outlines, thumbnails, and breakdowns — but, with *Mage*, I just sit down with two blank pages in front of me and start. I know where each issue will end but I don't know it page by page; I take it one step at a time. It's a much more Zen-like approach and really fits the difference in the subject matter and intent.

Expanding formats with Paul Pope

CBG: What inspired the shift in formats and genre with *THB*?

Paul Pope: I started getting into Japanese comics and I wanted to do huge comic books. Plus I have a lot of story to tell and I wanted to get done with it in a relatively short amount of time, so I decided to do as much as possible in as large as possible format.

CBG: You've said that elements of *THB* go back to your teen-age years. How has the story evolved over time?

Pope: I started working on some stuff that would eventually go into *THB*, seminal material, when I was probably 15. I was starting to develop a universe.

I would come back to the stuff over time during relapses of the bouts of guilt that you naturally have from comic-book creation. You know: going to college, reading literature, and then slinking back to Jack Kirby, that kind of thing. [Laughter] So over about six years, I slowly developed this stuff, then shoved it back under the bed real fast before anyone saw it. Then I worked on it continually until I eventually created HR about 1991, and she really made everything else fall together. When it all fell together, it was only a matter of time, one year I think, before *THB* started coming out.

CBG: What are your thoughts on the idea of a self-publishing movement?

Pope: I don't know if it's a movement so much, because I don't know if there's anything really chosen as a group. It's very much a case of synchronicity that you've got a lot of really good material coming out in black and white, but you've also got good material coming out from the bigger publishers. I think a lot of attention is focused more on self-publishing and independent stuff now, because there isn't very much good stuff in general — so the stuff that is good people are aware of.

CBG: You don't do a lot of collaboration, but one of your more notable ones was a short piece you did with Jeff Smith. How did that work out?

Pope: Oh, it was great. I learned a lot from Jeff. Let me state for the record here and now that Jeff is, I think, one of the best cartoonists alive on the planet. Seeing his work "in the flesh" (as I'm lucky enough to be able to do on a pretty frequent basis) is very educational and inspiring. I



**"They told me they
thought I was the
foreign artist who
could best do
manga-style
comics."**

— Paul Pope

CBG photo by Joyce Greenholdt

think I'm the only guy in the States who's had Jeff Smith inking his pencils.

CBG: Since you've worked in Japan, how difficult has the language barrier been?

Pope: The language barrier hasn't been bad, because I have a translator who is a Japanese-American who was born in Japan. I think part of the appeal that they see in my work is that it's American — and American style with an international flavor. Also, they told me that I shouldn't worry about trying to translate jokes and situations into Japanese, because they're banking on the idea of me being an American, and that's exotic. They already have hundreds of other artists working on that. They told me they thought I was the foreign artist who could best do manga-style comics.

The problems have been more: Sometimes the jokes I come up may be too confusing if I do strips in the *THB* style. To sort of simplify, they're really into simplification. It's a lot of work, too. It's sort of daunting, but it feels good.

APE attendees can see Matt Wagner and Paul Pope, as well as other guests, Feb. 27 and 28, 1999, in San Jose.

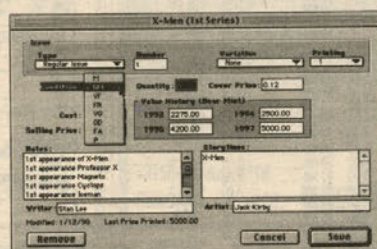
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531 NM 3.00 532 NM 3.00 533 NM 3.00 534 NM 3.00 535 NM 3.00 536 NM 3.00 537 NM 3.00 538 NM 3.00 539 NM 3.00 540 NM 3.00 541 NM 3.00 542 NM 3.00 543 NM 3.00 544 NM 3.00 545 NM 3.00 546 NM 3.00 547 NM 3.00 548 NM 3.00 549 NM 3.00 550 NM 3.00 551 NM 3.00 552 NM 3.00 553 NM 3.00 554 NM 3.00 555 NM 3.00 556 NM 3.00 557 NM 3.00 558 NM 3.00 559 NM 3.00 560 NM 3.00 561 NM 3.00 562 NM 3.00 563 NM 3.00 564 NM 3.00 565 NM 3.00 566 NM 3.00 567 NM 3.00 568 NM 3.00 569 NM 3.00 570 NM 3.00 571 NM 3.00 572 NM 3.00 573 NM 3.00 574 NM 3.00 575 NM 3.00 576 NM 3.00 577 NM 3.00 578 NM 3.00 579 NM 3.00 580 NM 3.00 581 NM 3.00 582 NM 3.00 583 NM 3.00 584 NM 3.00 585 NM 3.00 586 NM 3.00 587 NM 3.00 588 NM 3.00 589 NM 3.00 590 NM 3.00 591 NM 3.00 592 NM 3.00 593 NM 3.00 594 NM 3.00 595 NM 3.00 596 NM 3.00 597 NM 3.00 598 NM 3.00 599 NM 3.00 600 NM 3.00 601 NM 3.00 602 NM 3.00 603 NM 3.00 604 NM 3.00 605 NM 3.00 606 NM 3.00 607 NM 3.00 608 NM 3.00 609 NM 3.00 610 NM 3.00 611 NM 3.00 612 NM 3.00 613 NM 3.00 614 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8.00 36 F/VF 8.00 37 F/VF 8.00 38 F/VF 8.00 39 F/VF 8.00 40 F/VF 8.00 41 F/VF 8.00 42 F/VF 8.00 43 F/VF 8.00 44 F/VF 8.00 45 F/VF 8.00 46 F/VF 8.00 47 F/VF 8.00 48 F/VF 8.00 49 F/VF 8.00 50 F/VF 8.00 51 F/VF 8.00 52 F/VF 8.00 53 F/VF 8.00 54 F/VF 8.00 55 F/VF 8.00 56 F/VF 8.00 57 F/VF 8.00 58 F/VF 8.00 59 F/VF 8.00 60 F/VF 8.00 61 F/VF 8.00 62 F/VF 8.00 63 F/VF 8.00 64 F/VF 8.00 65 F/VF 8.00 66 F/VF 8.00 67 F/VF 8.00 68 F/VF 8.00 69 F/VF 8.00 70 F/VF 8.00 71 F/VF 8.00 72 F/VF 8.00 73 F/VF 8.00 74 F/VF 8.00 75 F/VF 8.00 76 F/VF 8.00 77 F/VF 8.00 78 F/VF 8.00 79 F/VF 8.00 80 F/VF 8.00 81 F/VF 8.00 82 F/VF 8.00 83 F/VF 8.00 84 F/VF 8.00 85 F/VF 8.00 86 F/VF 8.00 87 F/VF 8.00 88 F/VF 8.00 89 F/VF 8.00 90 F/VF 8.00 91 F/VF 8.00 92 F/VF 8.00 93 F/VF 8.00 94 F/VF 8.00 95 F/VF 8.00 96 F/VF 8.00 97 F/VF 8.00 98 F/VF 8.00 99 F/VF 8.00 100 F/VF 8.00 101 F/VF 8.00 102 F/VF 8.00 103 F/VF 8.00 104 F/VF 8.00 105 F/VF 8.00 106 F/VF 8.00 107 F/VF 8.00 108 F/VF 8.00 109 F/VF 8.00 110 F/VF 8.00 111 F/VF 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COMICS & FUN

6411 Sepulveda Blvd., #1-G
Van Nuys, CA 91411
Phone 818/779-7643

1 SPY	125.00	78 VG	7.00	50 F&F	12.00	LUKE SHORT'S WESTERN	91 NM	4.00	6 NM	3.00	199 VG	7.00	REAL SCREEN COMICS	12 F+	30.00	5 VG+	16.00	11 NM	8.00	219 F&F	18.00	102 VG	4.00	222 F&F	4.00	
1 G+	24.00	79 VG	5.00	62 F+	8.00	MACHINE MAN	93 NM	4.00	8 NM	3.00	209 VG	5.00	SECRET AGENT	1 NM	120.00	2 F+	80.00	12 NM	15.00	220 F+	10.00	104 F	6.00	229 NM	5.00	
2 F+	125.00	80 F+	15.00			1 NM	4.00	100 NM	4.00	10 NM	3.00	213 F	5.00	2 VG	20.00	4 F&F	28.00	13 NM	18.00	221 F&F	5.00	105 F+	8.00	230 NM	5.00	
3 F+	50.00	81 VG+	8.00			11 NM	3.00	101 NM	4.00	11 NM	3.00	215 VG	5.00	1 F+	500.00	5 F&F	35.00	14 NM	18.00	222 F&F	10.00	106 F+	12.00	231 NM	5.00	
4 F&F	140.00	82 VG+	7.00			12 NM	3.00	102 NM	4.00	12 NM	3.00	217 VG	5.00	2 VG+	40.00	6 F&F	20.00	15 NM	18.00	223 F&F	12.00	107 F+	10.00	232 NM	5.00	
5 F+	50.00	83 VG	8.00			13 NM	3.00	103 NM	4.00	13 NM	3.00	219 VG	5.00	3 VG+	40.00	7 F&F	20.00	16 NM	18.00	224 F&F	12.00	108 F+	10.00	233 NM	5.00	
6 F+	50.00	84 VG+	7.00			14 NM	3.00	104 NM	4.00	14 NM	3.00	221 VG	5.00	4 VG+	40.00	8 F&F	20.00	17 NM	18.00	225 F&F	12.00	109 F+	10.00	234 NM	5.00	
7 NM	8.00	85 VG	8.00			15 NM	3.00	105 NM	4.00	15 NM	3.00	223 VG	5.00	5 VG+	40.00	9 F&F	20.00	18 NM	18.00	226 F&F	12.00	110 F+	10.00	235 NM	5.00	
8 NM	8.00	86 VG	8.00			16 NM	3.00	106 NM	4.00	16 NM	3.00	225 VG	5.00	6 VG+	40.00	10 F&F	20.00	19 NM	18.00	227 F&F	12.00	111 F+	10.00	236 NM	5.00	
9 NM	8.00	87 VG	8.00			17 NM	3.00	107 NM	4.00	17 NM	3.00	227 VG	5.00	7 VG+	40.00	11 F&F	20.00	20 NM	18.00	228 F&F	12.00	112 F+	10.00	237 NM	5.00	
INTERVIEW WITH THE VAMPIRE	98 VG	88 VG	8.00			18 NM	3.00	108 NM	4.00	18 NM	3.00	229 VG	5.00	8 VG+	40.00	12 F&F	20.00	21 NM	18.00	229 F&F	12.00	113 F+	10.00	238 NM	5.00	
2 NM	8.00	89 VG	8.00			19 NM	3.00	109 NM	4.00	19 NM	3.00	231 VG	5.00	9 VG+	40.00	13 F&F	20.00	22 NM	18.00	230 F&F	12.00	114 F+	10.00	239 NM	5.00	
3 NM	8.00	90 VG	8.00			20 NM	3.00	110 NM	4.00	20 NM	3.00	233 VG	5.00	10 VG+	40.00	14 F&F	20.00	23 NM	18.00	231 F&F	12.00	115 F+	10.00	240 NM	5.00	
4 NM	8.00	91 VG	8.00			21 NM	3.00	111 NM	4.00	21 NM	3.00	235 VG	5.00	11 VG+	40.00	15 F&F	20.00	24 NM	18.00	232 F&F	12.00	116 F+	10.00	241 NM	5.00	
5 NM	8.00	92 VG	8.00			22 NM	3.00	112 NM	4.00	22 NM	3.00	237 VG	5.00	12 VG+	40.00	16 F&F	20.00	25 NM	18.00	233 F&F	12.00	117 F+	10.00	242 NM	5.00	
6 NM	8.00	93 VG	8.00			23 NM	3.00	113 NM	4.00	23 NM	3.00	239 VG	5.00	13 VG+	40.00	17 F&F	20.00	26 NM	18.00	234 F&F	12.00	118 F+	10.00	243 NM	5.00	
7 NM	8.00	94 VG	8.00			24 NM	3.00	114 NM	4.00	24 NM	3.00	241 VG	5.00	14 VG+	40.00	18 F&F	20.00	27 NM	18.00	235 F&F	12.00	119 F+	10.00	244 NM	5.00	
8 NM	8.00	95 VG	8.00			25 NM	3.00	115 NM	4.00	25 NM	3.00	243 VG	5.00	15 VG+	40.00	19 F&F	20.00	28 NM	18.00	236 F&F	12.00	120 F+	10.00	245 NM	5.00	
9 NM	8.00	96 VG	8.00			26 NM	3.00	116 NM	4.00	26 NM	3.00	245 VG	5.00	16 VG+	40.00	20 F&F	20.00	29 NM	18.00	237 F&F	12.00	121 F+	10.00	246 NM	5.00	
INVASERS	1 NM	15.00	132 F	4.00	39 VG	20.00	27 NM	3.00	117 NM	4.00	27 NM	3.00	247 VG	5.00	17 VG+	40.00	21 F&F	20.00	30 NM	18.00	238 F&F	12.00	122 F+	10.00	247 NM	5.00
1 NM	15.00	133 F	4.00	40 VG	20.00	28 NM	3.00	118 NM	4.00	28 NM	3.00	249 VG	5.00	18 VG+	40.00	22 F&F	20.00	31 NM	18.00	239 F&F	12.00	123 F+	10.00	248 NM	5.00	
2 NM	15.00	134 F	4.00	41 VG	20.00	29 NM	3.00	119 NM	4.00	29 NM	3.00	251 VG	5.00	19 VG+	40.00	23 F&F	20.00	32 NM	18.00	240 F&F	12.00	124 F+	10.00	249 NM	5.00	
3 NM	15.00	135 F	4.00	42 VG	20.00	30 NM	3.00	120 NM	4.00	30 NM	3.00	253 VG	5.00	20 VG+	40.00	24 F&F	20.00	33 NM	18.00	241 F&F	12.00	125 F+	10.00	250 NM	5.00	
4 NM	15.00	136 F	4.00	43 VG	20.00	31 NM	3.00	121 NM	4.00	31 NM	3.00	255 VG	5.00	21 VG+	40.00	25 F&F	20.00	34 NM	18.00	242 F&F	12.00	126 F+	10.00	251 NM	5.00	
5 NM	15.00	137 F	4.00	44 VG	20.00	32 NM	3.00	122 NM	4.00	32 NM	3.00	257 VG	5.00	22 VG+	40.00	26 F&F	20.00	35 NM	18.00	243 F&F	12.00	127 F+	10.00	252 NM	5.00	
6 NM	15.00	138 F	4.00	45 VG	20.00	33 NM	3.00	123 NM	4.00	33 NM	3.00	259 VG	5.00	23 VG+	40.00	27 F&F	20.00	36 NM	18.00	244 F&F	12.00	128 F+	10.00	253 NM	5.00	
7 NM	15.00	139 F	4.00	46 VG	20.00	34 NM	3.00	124 NM	4.00	34 NM	3.00	261 VG	5.00	24 VG+	40.00	28 F&F	20.00	37 NM	18.00	245 F&F	12.00	129 F+	10.00	254 NM	5.00	
8 NM	15.00	140 F	4.00	47 VG	20.00	35 NM	3.00	125 NM	4.00	35 NM	3.00	263 VG	5.00	25 VG+	40.00	29 F&F	20.00	38 NM	18.00	246 F&F	12.00	130 F+	10.00	255 NM	5.00	
9 NM	15.00	141 F	4.00	48 VG	20.00	36 NM	3.00	126 NM	4.00	36 NM	3.00	265 VG	5.00	26 VG+	40.00	30 F&F	20.00	39 NM	18.00	247 F&F	12.00	131 F+	10.00	256 NM	5.00	
INVASERS ANNUAL	1 F	3.00	21 F	4.00	49 VG	20.00	37 NM	3.00	127 NM	4.00	37 NM	3.00	267 VG	5.00	27 VG+	40.00	31 F&F	20.00	40 NM	18.00	248 F&F	12.00	132 F+	10.00	257 NM	5.00
IRON FIST	3 F&F	55.00	24 VG	24.00	50 VG	20.00	38 NM	3.00	128 NM	4.00	38 NM	3.00	269 VG	5.00	28 VG+	40.00	32 F&F	20.00	41 NM	18.00	249 F&F	12.00	133 F+	10.00	258 NM	5.00
1 NM	17.00	27 F+	36.00	51 VG	20.00	39 NM	3.00	129 NM	4.00	39 NM	3.00	271 VG	5.00	29 VG+	40.00	33 F&F	20.00	42 NM	18.00	250 F&F	12.00	134 F+	10.00	259 NM	5.00	
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9 NM	17.00	35 F	40.00	59 VG	20.00	47 NM	3.00	137 NM	4.00	47 NM	3.00	287 VG	5.00	37 VG+	40.00	41 F&F	20.00	50 NM	18.00	258 F&F	12.00	142 F+	10.00	267 NM	5.00	
IRON MAN	1 F	125.00	46 F	25.00	22 NM	18.00	48 NM	3.00	138 NM	4.00	48 NM	3.00	289 VG	5.00	38 VG+	40.00	42 F&F	20.00	51 NM	18.00	259 F&F	12.00	143 F+	10.00	268 NM	5.00
1 F	125.00	47 VG	40.00	23 NM	18.00	49 NM	3.00	139 NM	4.00	49 NM	3.00	291 VG	5.00	39 VG+	40.00	43 F&F	20.00	52 NM	18.00	260 F&F	12.00	144 F+	10.00	269 NM	5.00	
2 F	125.00	48 VG	40.00	24 NM	18.00	50 NM	3.00	140 NM	4.00	50 NM	3.00	293 VG	5.00	40 VG+	40.00	44 F&F	20.00	53 NM	18.00	261 F&F	12.00	145 F+	10.00	270 NM	5.00	
3 F	125.00	49 VG	40.00	25 NM	18.00	51 NM	3.00	141 NM	4.00	51 NM	3.00	295 VG	5.00	41 VG+	40.00	45 F&F	20.00	54 NM	18.00	262 F&F	12.00	146 F+	10.00	271 NM	5.00	
4 F	125.00	50 VG	40.00	26 NM	18.00	52 NM	3.00	142 NM	4.00	52 NM	3.00	297 VG	5.00	42 VG+	40.00	46 F&F	20.00	55 NM	18.00	263 F&F	12.00	147 F+	10.00	272 NM	5.00	
5 F	125.00	51 VG	40.00	27 NM	18.00	53 NM	3.00	143 NM	4.00	53 NM	3.00	299 VG	5.00	43 VG+	40.00	47 F&F	20.00	56 NM	18.00	264 F&F	12.00	148 F+	10.00	273 NM	5.00	
6 F	125.00	52 VG	40.00	28 NM	18.00	54 NM	3.00	144 NM	4.00	54 NM	3.00	301 VG	5.00	44 VG+	40.00	48 F&F	20.00	57 NM	18.00	265 F&F	12.00	149 F+	10.00	274 NM	5.00	
7 F	125.00	53 VG	40.00	29 NM	18.00	55 NM	3.00	145 NM	4.00	55 NM	3.00	303 VG	5.00	45 VG+	40.00	49 F&F	20.00	58 NM	18.00	266 F&F	12.00	150 F+	10.00	275 NM	5.00	
8 F	125.00	54 VG	40.00	30 NM	18.00	56 NM	3.00	146 NM	4.00	56 NM	3.00	305 VG	5.00	46 VG+	40.00	50 F&F	20.00	59 NM	18.00	267 F&F	12.00	151 F+	10.00	276 NM	5.00	
9 F	125.00	55 VG	40.00	31 NM	18.00	57 NM	3.00	147 NM	4.00	57 NM	3.00	307 VG	5.00	47 VG+	40.00	51 F&F	20.00	60 NM	18.00	268 F&F	12.00	152 F+	10.00	277 NM	5.00	
JACK PEARSON TEXAS RANGERS	5 G	70.00	70 F	12.00	21 F	4.00	58 NM	3.00	148 NM	4.00	58 NM	3														



"I really think this is going to be our year — if we can just stay focused and not have too many mysterious deaths."

— A Sunnydale High School athlete in a recent episode of *Buffy the Vampire Slayer*

Buffy the Vampire Slayer is cover-featured in this week's *CBG*, and my editors request that I write to theme. I elevate my nose to the skies and sniff the air contemptuously at this suggestion, not because I don't love *Buffy* — it remains one of the three best shows on TV — but because I was there years before them.

Shortly after the *Buffy the Vampire Slayer* theatrical movie was released, Topps Editor Jim Salicrup and I had a conversation about obtaining the rights to do a comic-book series based on that flawed-but-still-interesting film. We thought such a title could be a huge hit, especially with female readers. I don't recall why nothing came of that conversation, but it does show that, as usual, Jim and I were years ahead of the pack. Comic-book publishers and editors should take note of this; operators are standing by to take your calls.

My problem in writing about *Buffy* this week is that I've done so a number of times in the past. I've written a couple of columns about the series and reviewed her first several Dark Horse Comics appearances. About the only information I can add to what I have already written is that *Buffy* is one of only three shows I watched "live" instead of on tape this season, the other two being *Babylon 5* and *NYPD Blue*. That would certainly make for a pretty short column, wouldn't it?

However, it occurs to me that it might be amusing to look over the pile of review items on my desk and speculate on which of them might appeal to *Buffy* and her "Scooby Gang." We know Joss Whedon, *Buffy's* creator, is a comics fan. For the purposes of this week's *Tips*, let's assume his characters are, as well.

❖ *Buffy* herself doesn't strike me as much of a leisure reader. But I'm guessing she might go for the *Pokémon* comic books and video

tapes from Viz Comics and Viz Video.

Pokémon is the story of 10-year-old Ash Ketchum. His world is overrun with the strange and sometimes dangerous mutations known as Pokémon. His ambition is to become the greatest Pokémon trainer of them all and "catch 'em all!" His first Pokémon, assigned to him when he gets his training license, is the cute and feisty "electric mouse" Pikachu.

Pioneer Video sent me a review copy of *Pokémon: I Choose You! Pikachu!* (\$14.98), which contains the first three episodes of the anime series and a miniature 32-page comic book. I watched it with my kids and we were hooked by the second episode. I recommend it for anime fans of all ages.

Considering that *Buffy's* world is filled with real monsters of a much darker variety than those found in the world of *Pokémon*, I think she would get a kick of these cartoons. The comic books? As I said, she's probably not much of a reader. Besides, where would she buy them? We've yet to see a comic-book shop in Sunnydale, a sure sign of the evil that holds sway there.

❖ I love Xander like a brother, but I suspect his comics reading leans towards the slightly kinky. If he could afford the absurd \$9.95 cover price, he might well purchase *Big Uns #1* (AC Comics), an anthology devoted to "giant women on the rampage." However, it isn't a comic book I would recommend to my readers. Two of the issue's five stories are continued and none of them are very good. This is definitely a "niche market" title.

On the other hand, Xander might surprise me. I seem to recall someone once talking about his having a weight problem when he was younger. Maybe he would get a kick out of *Time Traveler Herbie #1* (ACG, \$2.95), which features three classic tales of the hefty hero created by writer-editor Richard E. Hughes and artist Ogden Whitney in the 1960s. Herbie is one of my favorite characters and I'd recommend his comics to readers of all ages. Parents can have fun reading these with their kids and explaining the historical and/or topical references.

❖ Computer whiz Willow has probably come across a wider range of comics than the rest of the Sunnydale crew, doubtless the result of long hours surfing the Internet. I'm guessing she would be an avid

reader of Rachel Hartman's *Amy Unbounded*, currently available in an ashcan series. Each issue — there have been six to date — features a complete story about a bright, outgoing young girl in a medieval society with occasional hints of adventure and fantasy. I suspect Willow would see something of herself in Amy and, super-genius that she is, would also appreciate Hartman's obvious talent for telling wonderful stories in the comics format.

If you'd like to check out *Amy Unbounded*, you can order issues through the mail (postpaid) for \$2 for one issue and \$1.50 for each additional issue. Send checks and money orders to:

Rachel Hartman
5464 S. Harper, #2D
Chicago, IL 60615

❖ Cordelia wants to be Veronica Lodge when she grows up. And, just like Veronica, there's more to her than immediately meets the eye. *Archie and Friends #35* (\$1.79), scheduled to ship in early March, would appeal to Cordelia on several levels.

The socially conscious Cordelia, trapped in the hell that is Sunnydale High School, would applaud Archie and the gang's fight to save their beloved Riverdale High. Bill Golliher's "The Last Days of Riverdale High" — drawn by Stan Goldberg — is the extra-long lead feature of the issue.

Golliher and Goldberg also team on "The Fair Affair," a dating disaster tale with which our social butterfly Cordelia could easily identify. And anyone who has eaten in the Sunnydale High cafeteria would definitely get a kick out of "That Tops It" by George Gladir and Goldberg. And nary a demon or vampire in sight.

❖ Angel? I figure he only reads really awful comic books. Think about it. He's a vampire with a human soul. His curse is that, if he ever experiences complete happiness, he will lose that soul and again become a sadistic monster. Ergo, he can never know the sheer excitement and joy of reading comic books by, say, Jack Kirby, who, by the way, is the theme of next week's *CBG*.

❖ Oz, the werewolf who plays guitar in a rock band and has captured Willow's heart, is so cool he has to read comic books. I think his tastes might run to giant monsters and science fiction, two genres that would offer a welcome relief from

the supernatural stuff with which he lives daily and monthly.

Oz would have a subscription to *G-Fan*, the excellent Godzilla magazine edited and published by J.D. Lees. *G-Fan #36* (Daikaiju Productions, \$3.95) is loads of fun — from the great cover painting by Jean-Pierre Normand on. In addition to *G-Fan's* usual news and reviews, the issue features a behind-the-scenes look at the filming of *Gamera 3*, *Gamera's* and *Godzilla's* appearances on *Mystery Science Theatre 3000*, *Godzilla's* powers, amateur *Godzilla* videos, product reports, fan fiction, and more.

Oz might also enjoy *Automaton*, the three-issue series created by Michael Yanover and Mark Paniccia, written by R.A. Jones, and drawn by Peter Vale. Published by Image Comics (\$2.95 per issue), it's a thriller about mankind's first contact with energy-based lifeforms of Mars. It's a good "B" movie in comic-book form with above-average writing and art. Not an award-winner but a solid piece of work.

❖ We know there's a dark side to Giles, *Buffy's* mentor and the high-school librarian, but I suspect he also has a puckish side he reveals to no one. Between studying ancient books on demons and sharpening wooden stakes, he loves to play *Mystery Science Theatre 3000* with the videos he rents from the local Blockbuster. He makes his own fun and plays all the parts.

He has also been chuckling over *Mad about the Movies: Special Warner Bros. Edition* (\$14.95), a hefty collection of movie parodies with introductions by Gene Siskel and Roger Ebert and the new "An Illustrated History of Warner Bros" by Arnie Kogen and Mort Drucker. From "Casabonkers" and "Balmy and Clod" to "Twit-sters" and "Marred Attack!" the usual gang of idiots bites the hand that feeds them and that publishes their magazine. Giles would readily agree with my recommendation that *Mad* and movie buffs alike will love this trade paperback.

Next week, I'll examine the comic-book reading habits of the cast of *NBC Nightly News*. Don't miss it.

Tony Isabella, "America's most beloved comic-book writer and columnist," is lying. He'll write about Jack Kirby next week. In the meantime, you can send your comments on and review items for "Tony's Tips" to him at: Tony's Tips!, P.O. Box 1502, Medina, OH 44258. You can also e-mail him at: tonyisa@ohio.net



By Maggie Thompson

It's a proud and lonely thing to be a creator for one of the smaller publishers, and an increasing number find they have what amount to cult audiences: a small but vocal group which exclaims excitedly when the new issue comes in — "while other comics buffs scratch their heads and ask, 'What's all this about?'" Well, *Smith Brown Jones: Alien Accountant* from Kiwi Studios (and published by Slave Labor Graphics), written and drawn by Jon Bean Hastings, has now had the first volume collected in trade paperback (\$12.95) and is up to #3 of Vol. 2 (Nov 98, black and white, \$2.95). This time around, SBJ is in England, decaying there by trolls seeking to conquer the evil vampire Buttercup (the unicorn below). As SBJ so rightly says, "Holy screaming Little Lulus." Hastings does an exemplary job of bringing new readers into his loony story (including the recent appearance of SBJ's equally alien brother). Art is cartoony and clear; story is unusual, entertaining, and captivating.



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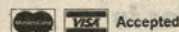
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Jan 24 CT, Sacramento. Sac-Con Show, Scottish Rite Ctr. 6151 H St. (near CSUS), SH: 10am-4pm, T: 6 & 8, F: \$50-\$60, A: \$4. Dan Houck, 6278 Gloria Dr., Sacramento, CA 95831. PH: 916-395-1107 home or 444-2843 work.

CONNECTICUT

Jan 24 CT, Milford. Comic Book, BB Card & Beanie Baby Show, Saint Gabriel School, Tudor Rd., Exit 34 off I-95 take R., SH: 9:30am-3:30pm, A: free. Mrs. Aurelia V. Wacks, PO Box 5078, Milford, CT 06460. PH: 203-874-3545 or FAX: 203-876-8427.

Jan 31 CT, West Haven. Comic Book, BB Card & Beanie Baby Show, K of C Hall, 263 Center St., (Northbound) Exit 44 off I-95 or (Southbound) Exit 43 off I-95, SH: 9:30am-3:30pm, A: free. Mrs. Aurelia V. Wacks, PO Box 5078, Milford, CT 06460. PH: 203-874-3545 or FAX: 203-876-8427.

Jan 31 CT, East Hartford. Comic Book Convention, Elks Hall, 148 Robert St. (Exit 58 off of I-84), SH: 11am-5pm, T: 35, F: \$45, A: \$9. The Bookie, Hal Kinney, 206 Burnside Ave., E. Hartford, CT 06108. PH: 860-289-1208.

Feb 5-7 CT, Danbury. Triple Play Comic Book, Sports Card, Memorabilia &

Collectible Toy Show, Fair Mall, Rts. 84 & 7, SH: mall hrs., T: 75-8, F: \$175, for 1, \$320, for 2, \$450, for 3, A: free. F&B Sport Cards, Inc., Ferdinand Parascandolo, 482 Retford Ave., SI, NY 10306. PH: 718-667-9588 or 967-9172.

FLORIDA

Jan 22-24 FL, Pensacola. Comic Books, Sports Cards, NASCAR, Coins, Toys & Stamps Show, Cordova Mall, SH: mall hrs., T: 65, F: \$125. Bases Loaded Promos, Inc., 295 Bryan Rd., McMinnville, TN 37110. PH: 931-939-3063 or 615-731-5009.

Jan 29-31 FL, Panama City. Comic Books, Sports Cards, NASCAR, Coins, Toys & Stamps Show, Mall, SH: mall hrs., T: 65, F: \$125. Bases Loaded Promos, Inc., 295 Bryan Rd., McMinnville, TN 37110. PH: 931-939-3063 or 615-731-5009.

ILLINOIS

Jan 24 IL, Orland Park. Comic Books, Toys, Beanie, Cars & Card Show, Civic Ctr. 1 blk. W. of LaGrange Rd. (Rt. 45) at 147th St., T: 85-6, F: \$30, A: \$1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Feb 13 IL, Orland Park. Comic Books, Toys, Beanie, Cars & Card Show, Civic Ctr. 1 blk. W. of LaGrange Rd. (Rt. 45) at 147th St., T: 85-6, F: \$30, A: \$1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

INDIANA

Jan 23-24 IN, South Bend. Multi Hobby Collectibles Show, Scottsdale Mall, 1390 E. Ireland Rd., SH: Sat. 10am-9pm, Sun. 11-5pm, T: 60. Gene Haberstick, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Jan 30-31 IN, Warsaw. Multi Hobby Collectibles Show, Kosciuszko City Fairgrounds, 1400 E. Smith St., SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 40. Gene Haberstick, PO Box 908, Goshen, IN 46526. PH: 219-533-1887.

Feb 6-7 IN, Ft. Wayne. Multi Hobby Collectibles Show, Southtown Mall, US 27 S. at Tillman Rd., SH: Sat. 10am-9pm, Sun. 11am-5pm, T: 50. Gene

Haberstick, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Feb 7 IN, Indianapolis. Comic Book, Toy & Animation Show, Holiday Inn East, 6990 E. 21st St. (Shadeland Ave. Exit of I-70 or I-465), SH: 10am-4pm, T: 75, F: \$70, A: \$4, 9 & under free. Andy & Diane Holzman, 1947 Bechtel Rd., Indianapolis, IN 46260. PH: 317-334-0173 or 824-9602.

Feb 12-14 IN, Hammond. Multi-Collectibles Show, Woodmar Mall, Indianapolis Blvd. at 165th St., SH: Fri. 10am-9pm, Sat. 10am-5:30pm, Sun. 11am-5pm, T: 50. Gene Haberstick, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Feb 20-21 IN, Logansport. Multi-Hobby Collectibles Show, Mall, US 24 E., SH: Sat. 10am-9pm, Sun. 11am-5pm, T: 50. Gene Haberstick, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

KENTUCKY

Feb 5-7 KY, Ashland. Comic Book, Sports Card & Racing Coll. Show, Town Center, 500 Winchester Ave., SH: Fri. & Sat. 10am-9pm, Sun. 12noon-6pm, T: 30-8, F: \$90, for 1, \$170, for 2, A: free. Badgley Promotions, PO Box 3528, Parkersburg, WV 26103. PH: 304-485-8345.

LOUISIANA

Feb 7 LA, Baton Rouge. Comic Book, Sports Card & Beanie Baby Show, Holiday Inn South, I-12 & Airline Hwy., SH: 10am-5pm, T: 49, F: \$45-\$55, A: \$1.50. C&C Promotions, 3068 Monterrey Blvd., Baton Rouge, LA 70814. PH: 504-923-2349 or 775-9846.

MASSACHUSETTS

Feb 14 MA, South Attleboro. Comic Book, Toys, Non-Sports Card & Collectible Show, K of C Hall, Rt. 123, take Rt. 123 W., SH: 10am-3pm, T: 59, A: \$3. Harry Martin, 936 South St., Wrentham, MA 02093. PH: 508-384-8791.

Feb 14 MA, Dedham. Antique & Collectible Show, Holiday Inn, Rt. 1, Exit 15A, SH: 9:30am-3pm, A: \$4.50, 12 & under free with adult. Mrs. Devlin, PH: 508-379-9733.

MICHIGAN

Jan 31 MI, Livonia. Comic Book & Toy Collectable Show, Elks 31117 Plymouth Rd., btw. Middlebelt & Merriman, SH: 8:30am-2:30pm, T: 8, F: \$35, A: \$3. Classic Productions, PO Box 472, Fraser, MI 48026. Joseph Pellegrino, PH: 810-775-3289 noon, 790-6290 or John Rogers, PH: 810-939-4205.

Feb 7 MI, Saginaw. Comic Book, Sports Card, Beanie Babies & Memorabilia Show, St. Vincent Home, 925 N. River, SH: 9:30am-5pm, T: 30-8, F: \$20, A: free. Rick Doud, PH: 517-781-0490 ext 363 or 684-2684.

Feb 14 MI, Livonia. X-Trava Con Comic Book & Toy Show, Knights Of Columbus, 19801 Farmington Rd. (bet. 7 Mile & 8 Mile Rd.), SH: 10am-4pm, T: 55-8, F: \$35, in advance, \$40, day of show, A: \$2. Motor City Conventions, Michael Goldman, 19785 W. 12 Mile Rd. Ste. 231, Southfield, MI 48076. PH: 248-426-8059.

NEW HAMPSHIRE

Jan 24 NH, Portsmouth. Seacoast Comic Book, Sports Card & Beanie Baby Show, Yokens Restaurant Convention Ctr. Rt. 1, SH: 9am-3pm, T: 110, F: \$50, A: \$3, kids free. Chris Morse, 919 Lafayette Rd., Seabrook, NH 03874. PH: 603-474-2283 or 898-4151.

NEW JERSEY

Jan 22-24 NJ, Freehold. Triple Play Comic Book, Sports Card, Memorabilia & Collectible Toy Show, Raceway Mall, 3710 Rt. 9, SH: mall hrs., T: 100-8, F: \$190, for 1, \$360, for 2, \$500, for 3, A: free. Ferdinand Parascandolo, 482 Retford Ave., SI, NY 10306. PH: 718-667-9588 or 967-9172.

Jan 24 NJ, Clifton. Comic Books, Sports Card & Collectibles Show, 802 Clifton Ave. (entrance on Colfax Ave.), SH: 9:30am-3:30pm, T: 50-8, A: \$1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 779-9332 day of show.

Jan 24 NJ, Wayne. Comic Book Expo, Holiday Inn, Rt. 46 Service Rd. (Rt. 23 S. to Rt. 46 Service Rd.), SH: 10am-4pm, T: 30-8, F: \$60, A: \$2. J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

Jan 31 NJ, Garfield. Comic Books, Sports Card & Collectibles Show, Boys Club, 490 Midland Ave., SH: 9:30am-3:30pm, T: 70, A: \$1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 478-7662 day

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of show.
Feb 7 NJ, Garfield. Comic Books, Sports Card & Collectibles Show, Boys Club, 490 Midland Ave., SH: 9:30am-3:30pm, T: 70, A: \$1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 478-7662 day of show.

Feb 7 NJ, Wayne. Comic & Collectibles Show, Co. #1 Firemen Convention Ctr. 1 Parish Dr. off 23 N. at Lincoln Park Ext., SH: 9am-3pm, T: 100-6, F: \$20., A: free. Phil DeMario, PO Box 4094, Wayne, NJ 07474. PH: 973-667-2112.

Feb 14 NJ, Elmwood Park. Comic Books, Sports Card & Collectibles Show, American Legion Post 147, 1 Legion Place (off Market St.), SH: 9:30am-3:30pm, T: 50-6, A: \$1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 796-9717 day of show.

Feb 14 NJ, Hazlet. Collectible Comic Books, Toys, Lineups & Action Figure Show, Hazlet Hotel, 2870 Hwy. 35 (Pky. Exit 117 to Hwy. 35 S. 2 mi.), SH: 9:30am-3:30pm, T: 50. Collectors Showcase, Sandy Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 732-291-1632.

Feb 14 NJ, Clifton. Comic Book Expo, Community Recreation Ctr. 1232 Main Ave. (Rt. 46 to Piaget Ave. to Main Ave.), SH: 10am-4pm, T: 30-6, F: \$45., A: free. J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

Feb 19-21 NJ, East Brunswick. Triple Play Comic Book, Sports Card, Memorabilia, Beanie Baby & Collectible Toy Show, Brunswick Square Mall, 755 Rt. 18, SH: mail hrs., T: 65-8, F: \$185. for 1, \$350. for 2, \$490. for 3, A: free. F & B Sport Cards, Inc., Ferdinand Parascandolo, 482 Retford Ave., SI, NY 10306. PH: 718-667-9588 or 967-9172.

Feb 20-21 NJ, Ocean Township. Comic Book, Toy, Sports Card, Non-Sports Card & Collectibles Show, Seaview Square Mall, Rts. 35 & 66, Pky. Exit 102 S. or 100A N. to Rt. 66 E. for 2.5 mi., SH: Sat. 10am-9pm, Sun. 11am-5pm, T: 70-8, A: free. Collectors Showcase, Sandy Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 732-291-1632.

NEW YORK

Jan 22 NY, Brooklyn. Fri. Nite Comic Book, Sports Card, Non-Sports Card, Toys, Action Figure & Collectibles Show, St. Dominics Church, 20th Ave.

& Bayridge Pky. (75 St.), SH: 6pm-10pm, T: 50-9, F: \$40. for 1, \$75. for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Jan 30 NY, New York City. Comic Books, Sports Cards & Memorabilia Show, St. Illuminators Cathedral, 221 E. 27th St., b/w. 2nd & 3rd Ave., SH: 10am-4pm, T: 25-8, F: \$40., A: \$1. Edmond Elmokian, 18 Oakland Ave., W. Hempstead, NY 11552. PH: 516-564-9319.

Jan 30 NY, Sayville-LI. Comic Book, Action Figures & Non-Sports Show, Altias Mart Indoor Flea Market, 5750 Sunrise Hwy. & Broadway, SH: 10am-5pm, T: 30, A: free. Paul DeCarlo, PH: 516-289-7398.

Jan 31 NY, Brooklyn. Comic Book, BB Cards, Beanie Babies, Toys & Collectibles Show, Temple Hill of Flatlands, 2164 Ralph Ave. (at Ave. L), SH: 10am-5pm, T: 50-8, F: \$40. for 1, \$75. for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Feb 5 NY, Brooklyn. Fri. Nite Comic Book, Sports Card, Non-Sports Card, Toys, Action Figure & Collectibles Show, St. Dominics Church, 20th Ave. & Bayridge Pky. (75 St.), SH: 6pm-10pm, T: 50-9, F: \$40. for 1, \$75. for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Feb 6 NY, Sayville-LI. Comic Book, Action Figures & Non-Sports Show, Altias Mart Indoor Flea Market, 5750 Sunrise Hwy. & Broadway, SH: 10am-5pm, T: 30, A: free. Paul DeCarlo, PH: 516-289-7398.

Feb 7 NY, Massapequa-LI. Wizards Extravaganza, Elks Lodge, Veterans Blvd., behind Massapequa Railroad Station, T: 40. Wizard Collectibles, Valerie Becker, PH: 516-731-2509.

Feb 13 NY, Manhattan. Big Apple Comic Book & Toy Convention, St. Paul Church, 9th Ave. 60th St., SH: Sat. 10am-6pm, T: 115, A: \$6. Mike or Chris, 74-05 Metropolitan Ave., Middle Village, NY 11379. PH: 718-326-2713.

Feb 14 NY, Brooklyn. Comic Book, BB Cards, Beanie Babies, Toys & Collectibles Show, Temple Hill of Flatlands, 2164 Ralph Ave. (at Ave. L), SH: 10am-5pm, T: 50-8, F: \$40. for 1, \$75. for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Feb 19 NY, Brooklyn. Fri. Nite Comic Book, Sports Card, Non-Sports Card, Toys, Action Figure & Collectibles Show, St. Dominics Church, 20th Ave. & Bayridge Pky. (75 St.), SH: 6pm-10pm, T: 50-9, F: \$40. for 1, \$75. for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Feb 20 NY, Sayville-LI. Comic Book, Action Figures & Non-Sports Show, Altias Mart Indoor Flea Market, 5750 Sunrise Hwy. & Broadway, SH: 10am-5pm, T: 30, A: free. Paul DeCarlo, PH: 516-289-7398.

Feb 20-21 NY, Yonkers. Comic Book & Toys Show, The Mall at Cross County, 750 Central Ave., SH: 10am-6pm, T: 40-8, F: \$125., A: free. Steve Tepper, 57-65 59th St., Maspeth, NY 11378. PH: 718-894-5310 or 516-379-8300.

Feb 20-21 NY, Lockport. Comic Book, Toy & Collectible Show, Pendleton House, 6886 S. Transit Rd., SH: Sat. & Sun. 9am-4pm, T: 100. Joe Dagustine, 6604 Royal Pky. N., Lockport, NY 14094. PH: 716-433-5064.

NORTH CAROLINA

Jan 30 NC, Fayetteville. 27th Annual Sandhills Toy & Hobby Show, Charlie Rose Expo Ctr. Just off Hwy. 301 S., SH: 9am-4pm, T: 225. Carolina Hobby Expo, PH: 704-786-8373.

Feb 13-14 NC, Winston-Salem. Comic Book, Sports Card, Toys & Collectible Show, Marketplace Mall, 2101 Peters Creek Pky., SH: Sat. 10am-9pm, Sun. 1pm-6pm, T: 60, F: \$50-\$70., A: free. CC Promotions, PO Box 10001, Winston-Salem, NC 27108. PH: 336-764-2035.

OHIO

Feb 7 OH, Akron-Canton. Comic Con, Holiday Inn-South, I-77 at South 120 (Arlington Rd.), SH: 10am-4pm, T: 40-6, A: \$3.50, 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

SOUTH CAROLINA

Feb 20 SC, Greenville. Comic Convention, Ramada, 1001 S. Church St., SH: 10am-5pm, T: 46, F: \$60., A: \$3. Robert Young or Chris Mull, 1023 Samuel Cir., Easley, SC 29642. PH: 864-295-0592 or 422-9350.

Feb 20 SC, Greenville. Comic Book & Toy Show, Ramada Inn, Church St.,

SH: 10am-5pm, T: 45-6, F: \$60. for 1, \$100. for 2, A: \$3. Robert Young, PH: 864-295-0592.

TENNESSEE

Feb 19-21 TN, Nashville. Comic Books, Sports Cards, NASCAR, Coins, Toys & Stamps Show, Rivergate Mall, SH: mail hrs., T: 65, F: \$125. Bases Loaded Promos., Inc., 295 Bryan Rd., McMinnville, TN 37110. PH: 931-939-3063 or 615-731-5009.

Feb 20 TN, Knoxville. Comic Con, Best Western, Exit 108 off I-75 Merchants Rd., SH: 10am-4pm, T: 40-6, A: \$2. Steve Riley, 1712 Saylor Ford Ln., Knoxville, TN 37806. PH: 423-933-9820.

TEXAS

Jan 30-31 TX, Houston. Nostalgia Promotions Collectors Show, Holiday Inn, 7787 Katy Fwy., I-10 W. at Antoine Exit, SH: 10am-4pm, T: 70, A: \$3., 12 & under free. Nostalgia Promotions, Andy Mingle, PH: 281-748-5154.

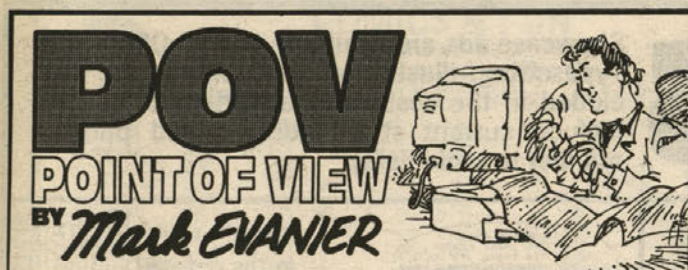
VIRGINIA

Jan 24 VA, Harrisonburg. Comic Books & BB Cards Show, C. Gilkerson Comm. Ctr. 305 S. Dogwood Dr., SH: 10am-4pm, T: 50-8, F: \$25., A: \$1. David Wigginton, 305 S. Dogwood Dr., Harrisonburg, VA 22801. PH: 540-433-9168.

Feb 6 VA, Tysons Corner-McLean. Monthly Comic Book, Magic, Toy & Trading Card Show, Tysons Corner Westpark Hotel, 8401 Westpark Dr., take Exit 10 (Rt. 7 W.) off I-495 (Washington, DC area), SH: 10am-4pm, T: 90-6, F: \$65. for 1st, \$60. for 2nd, \$55. ea. add'l., A: \$2., under 5 free. Capital Associates, Inc., Jeffrey Rocan, 7952 Arden Ct., Vienna, VA 22027. PH: 703-912-1993.

CANADA

Jan 31 ON, Cambridge. Comic Book, Sports Card & Collectibles Show, Hespeler Arena, 640 Ellis Rd., SH: 10am-4pm, T: 83-6, F: \$27., A: \$1. Brian Darling, 20 Harvest Ct., Kitchener, ON N2P 1T3. PH: 519-748-6967 or 621-1058.



Yes, it's the third and final installment of my latest trip report — another feeble attempt on my part to tell anecdotes, name-drop, and make my travel expenses deductible, all at the same time. We're in New York, the weather is splendid, and the hotel is costing me about the price of a Mazda per night.

Now Appearing

[Editor's Note: Send items for this feature, to Now Appearing, c/o Comics Buyer's Guide, 700 E. State St., Iola, Wis. 54990 or fax it (again c/o CBG) to (715) 445-4087.

Please note: This is a free service.]

January 16

LiaAnne "Destiny" DeVaul (cover girl for London Night Studios and nude model) at The Store, 4230 Pontiac Lake Rd., Waterford, Michigan 48328, from 1 to 4 p.m.

Tony Isabella and Bob Ingersoll (CBG columnists and authors of *Captain America: Liberty's Torch*) at Waldenbooks, Parmatown Mall, Parma, Ohio from 1 to 3 p.m.

January 27

Matt Hawkins (creator of *Lady Pendragon*) at David's Comic Book Store, 25422 Trabuco Rd., Lake Forest, California from 4:30 to 6:30 p.m.

January 28

Steve Leialoha (*Chronos, Nevada*) at The Cartoon Art Museum, 814 Mission St., San Francisco, California 94103, from 6 to 9 p.m.

January 30

Christopher Moeller (creator/artist of *Sheva's War*, artist of *Star Wars*) at New Dimension Comics, 20550 Rt. 19, Cranberry Township, Pennsylvania 16066. For times, call (724) 776-0433.

Maggie Thompson (*Comics Buyer's Guide* editor) at Barnes & Noble, 4625 Michaels Dr., Appleton, Wisconsin 54915, from 1 to 3 p.m.

Rest of Day Five: The evening's theatrical excursion took the lovely Carolyn Kelly and your obedient columnist to Studio 54 on 54th Street. Gee, I wonder if they named the studio after the street or the street after the studio?

Either way, Studio 54 was once a legitimate theater house, then it was a TV studio, then a trendy discotheque, then — for a long time — an empty building. It's back to being a legit house again, sorta, as it is now housing a new production of *Cabaret*. But, instead of putting back theater seats, the place has been remodeled into the Kit Kat Club (the setting of the musical), and the audience sits, cabaret-style, at tables.

The Masteroff-Kander-Ebb opus, which many of you may know from the movie, has been spruced-up, sexed-up, and kinked-up for today. The story's decadence was modest in the original 1966 stage production and allowed to flower somewhat in the 1972 film, directed by Bob Fosse. This new edition goes the distance in depicting the moral degradation of many in Berlin, just prior to the outbreak of World War II.

The main focus is on Cliff, a writer who has lost himself in the ambience of the city and its mangy night life. He is unsure who he is, what he wants to write about, and even which sex he wants to sleep with. He isn't even sure what he should do about the ascending Nazi threat, so he does nothing.

Then, at the Kit Kat Club, he becomes involved with an entertainer named Sally Bowles, and all his confusions intensify. At the same time, his landlady ponders marriage to a local man of the Jewish persuasion: a perilous union in a town where swastika armbands are springing up. The stories of these two ill-fated couples intertwine with scenes set in the nightclub. There, a pale, androgynous emcee presides over the festivities, introducing a chorus line that looks like it was drawn by Graham Ingels.

"If I'm amazed how long I've been working for DC, think how many years it's been since Julius Schwartz started there."

Joel Grey created the role of the master of ceremonies in the original Broadway production and the movie. A gent named Alan Cumming is now in the part, and he makes Grey's chilly, grotesque host look like Bob Barker officiating at another Showcase Show-down.

Last year in this column, I fearlessly and wrongly predicted that Brian Stokes Mitchell would cop the Tony for his role in *Ragtime*. That was a logical assumption before I (or anyone) saw Alan Cumming work *Cabaret*. He is electric and creepy and, if ever a person could be said to ooze depravity, it's this guy.

If you haven't seen him, it's highly unlikely that you will. He's scheduled to leave the show in March '99 and seats are scarce. People didn't grab at Mark McGwire's 61st homerun ball with half the fervor that currently surrounds tickets to see Cumming in this show.

Not that he's the entire shebang. Blair Brown, Ron Rifkin, and Jennifer Jason Leigh are playing the landlady, the Jewish merchant, and Sally Bowles — in that order. They are great, great, and miscast — in that order. Even that one bit of errant role-filling couldn't stop me from having one of the best nights I've ever spent in a theater.

Day Six: Lunched with The Living Legend, himself. If I'm amazed how long I've been working for DC, think how many years it's been since Julius Schwartz started there. It's earth-shattering — and I don't mean just plain ol' individual-earth-shattering. I mean Earth One-shattering and Earth Two-shattering.

Julie is now a consultant. When he was promoted to this post, I asked someone in the DC hierarchy to describe his new function. The reply was, "We put him in an office — and then we bring new employees by and show them what a real editor looks like."

The real editor is currently working on his memoirs, which hearken back to his pre-comics days as an agent for science-fiction writers. This is long overdue. Most of you know how important Julius Schwartz has been to the comic-book business — bringing quality science-fiction to the form, ushering in the Silver Age, resuscitating Batman, steering Superman. But you may not know of his enormous



Schwartz

role in founding science-fiction fandom and launching the career of many important writers. Well, when he finishes his autobiography, you will.

Wandered down to the offices of *Mad* magazine where, with flawless timing, I walked in on an editorial conference regarding Sergio Aragonés. Nick Meglin, Charlie Kadau, Joe Raiola, and John Ficarra were sitting around, trying to come up with topics for his next article. I suggested, "A Mad Look at Paying Your Collaborators," but they rejected it in favor of one that Sergio knows something about.

Also got to chat with *Mad* artist Angelo Torres, who was in to show them the pencils to an upcoming parody of the TV series *Dharma and Greg*.

Since I'm in a nostalgic mood, I'll toss in a quick flashback. It was 1970, and my then-partner Steve Sherman and I were wandering around New York, paying our first-ever visits to the offices of DC and Marvel. At the corner of Madison and 52nd, we happened to run into Sergio, whom we barely knew.

He was on his way to the *Mad* offices, which were then at 485 Madison and he dragged us along (yeah, like we protested) and gave us the grand tour. We met William Gaines, Al Feldstein, Jerry DeFuccio, Leonard Brenner and John Putnam. At one point, Sergio opened a drawer in the art department, pulled out a pile of pages, and said, "Here — you might like to look at these." He then thrust into my hands the complete original art to the first five comic-book issues of *Mad*.

If I'd been packing a gun, I might have used it.

I was introduced to artist Angelo Torres, who was visiting that day and I was a bit puzzled. I knew and loved his work, but he

was not, I was fairly sure, a *Mad* contributor. At the time, *Mad* added new artists about as often as Halley's comet cruised by. Bill Gaines was intensely loyal to his regular contributors and it had been a decade and a half since Torres had worked (briefly) on Gaines' long-lost E.C. line.

But it turned out that a slot had opened up, and Torres was there to turn in his first-ever assignment for the magazine — a piece about how TV would be if everyone talked like Don Rickles. When I watch the impeachment hearings, I get the feeling that another bit of *Mad* fantasy has come true.

The magazine has certainly changed since Gaines' passing. Though some of "the usual gang of idiots" are still aboard, there have recently been issues that featured more new art talent than was seen in the entirety of the '60s, '70s, and '80s. Torres has become an "old-timer," having been in pert near every issue for just shy of 30 years — and he's the New Kid, compared to Dave Berg, Mort Drucker, and George Woodbridge.

And Sergio recently celebrated his 300th *Mad*. He first appeared in #76 (January '63) and has been in every issue since, save for one. For each, he has done an average of 25 of those tiny cartoons they print in the margins. So that's 7,500 cartoons right there — and he usually draws two or three times as many as they print. He also has drawn hundreds and hundreds of larger cartoons that were not printed in the margins but on actual pages, plus he did a mess of paperbacks. I can't even begin to do the math on this one.

Recent *Mads* have been quite amusing. If you haven't checked one out in a while, you oughta take a peek. Some fine new folks are producing splendid work — and there's still nobody better at funny poems than Frank Jacobs or at great caricatures than Mort Drucker. That Aragonés guy ain't bad, either.

For Wednesday eve, Carolyn and I dined with my pal Christine Pedi and some friends. We met them at 6 and, at 7:15 sharp, Christine had to split for "half-hour."

Explanation: The rules of Actors Equity require that an actor sign in no less than 30 minutes before curtain time, which is usually
(Continues on Page 46)

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Buffy

THE VAMPIRE SLAYER

Fans find four-color fare from Dark Horse

By Maggie Thompson

Asked to provide a feeling of his goals for the growing *Buffy the Vampire Slayer* group of comics licensed from the TV show, Dark Horse Editor Scott Allie said, "I really wanted to do an Image sort of comic book with flashy art. We got Joe Bennett and Hector Gomez, and I want to keep it to a limited bunch of creators who can be really familiar with the characters."

He began with creators whose presence on the projects had been arranged by earlier editorial staffers. Jamie Rich, for example, left Dark Horse for a position with Oni Press, but he'd already discussed the scripting project with *Skeleton Key* and *Geisha* creator Andi Watson. "Andi's really great

to work with," Allie said, "Jamie hired him, but I count on Andi for a lot." He noted that the letters column of Dark Horse's *Buffy* #4 shows cartoonist Watson's versions of the Buffy cast of characters.

For the most part, he said, he'd be keeping the art to Bennett and



Joss Whedon

[Credits are shamelessly cribbed from www.imdb.com. *Buffy the Vampire Slayer: The Watcher's Guide* quotes Whedon as saying he literally went from "working at a video store on a Friday to working on *Roseanne* on Monday."] *Buffy the Vampire Slayer*

(TV 1997-present, creator, writer, director, executive)

Alien: Resurrection (1997, writer)

Twister (1996, uncredited writer)

Toy Story (1995, writer)

Waterworld (1995, uncredited writer)

Speed (1994, uncredited writer)

Boy Meets World (TV 1993, director)

Buffy the Vampire Slayer (1992, writer)

Roseanne (TV 1988, writer)

What's it all about?

The public view of *Buffy* began with the 1992 film, which Whedon wrote — and, five years later, the WB network series of hour-long episodes. Both had as their premises the following, quoted in *Buffy the Vampire Slayer: The Watcher's Guide* from the TV pilot "The Harvest":

This world is older than any of you know, and contrary to popular mythology, it did not begin as a paradise. For untold eons, demons walked the Earth, made it their home, their Hell. In time, they lost their purchase on this reality, and the way was made for mortal animals. For Man. What remains of the Old Ones are vestiges: certain magicks, certain crea-

tures ...

The books tell that the last demon to leave this reality fed off a human, mixed their blood. He was a human form possessed — infected — by the demon's soul. He bit another and another ... and so they walk the Earth, feeding. Killing some, mixing their blood with others to make more of their kind. Waiting for the animals to die out and the Old Ones to return.

... As long as there have been vampires, there has been the Slayer.

When a Slayer dies, a new one takes her place, guided by her Watcher.

Among the focal characters of the TV and comic-book series are:

✧ **Buffy Summers:** She slays vam-

pires.

✧ **Angel:** The vampire was created in 1753 but cursed with the return of his soul and the memory of his crimes.

✧ **Rupert Giles:** The school librarian is also Buffy's Watcher.

✧ **Willow Rosenberg, Xander Harris, Oz, and sometimes Cordelia Chase (The Slayerettes):** Buffy's high-school buddies help her out.

✧ **Spike and Drusilla:** These vampires were created when Angel bit Drusilla, who bit Spike.

✧ **Joyce Summers:** She's Buffy's mom.

Gomez, though others will participate from time to time.

Difficulties

Allie spoke of the difficulties in translating the cult TV fantasy to comic-book page. And, of course, the creators are working especially intensively to accommodate Whedon's view of his characters and storyline.

"There are two things he wants which are hard," Allie said. "He wants a mainstream-looking comic book with the popular, flash image which comics buffs want these days. But he doesn't want Buffy looking like the kind of bimbo that is what often makes that image so popular with read-

ers.

"It's hard, because most of those types of artists like butts and boobs — and we keep having to say, 'No, you've got to make her breasts smaller. No, don't play her like that. She's 16 or 17 years old, and she's not six feet tall.'

"Some readers were probably expecting the comic book to look like a Vertigo title; others were expecting *Danger Girl*.

"We're making it exciting and lively but more respectful than a lot of comics are to women."

Scripter Christopher Golden spoke warmly of his many dealings with the *Buffy* television organization. "I think I have a good relationship with the *Buffy* office

and I've interviewed Joss several times. I've been fortunate, also, that on some of the comics scripts I've done, no changes have been requested. That's pretty amazing on the origin story, because Dan Brereton and I retrofitted it from the film version. We changed scenes, altered existing characters, and changed the ending.

"We haven't had any sort of gold star from Joss, but so far I feel I'm on the right track." He paused. "There has only been one thing that has been out and out rejected, which really bummed me out: a novel proposal." He said, adding that he'd known going in that it might be rejected, that it was something that might be a more acceptable project in a few years.

"And," he concluded, "Scott and I have had conversations about long-term plans for *Buffy* comics projects."

Advantages

Allie said one advantage of the comic-book version of *Buffy* is that Joss Whedon's original version of the character can be brought to the public at last. "When the character's origin was conceived, there were many differences between what Whedon created and what appeared on the nation's movie screens. In the comics, the origin is released to the public for the first time — and is shipping to stores now."

Another advantage Allie cited is that Dark Horse can spin off stories quickly to meet the demands of *Buffy* devotees. "For example, the *Angel* TV series is not scheduled for broadcast until later in the year, but Dark Horse's *Angel* three-issue mini-series will be out in the spring.

"The story has a parallel action sequence in which an enemy from the past will be seen in the past — and then arrive in Sunnydale in the present. *Buffy* will be involved in the main story, but the focus will be on *Angel*."

Allie said Dru will appear in the past action of the *Angel* mini-series. "Spike and Dru might be in it in the present, but they don't have a big role in the current story."

The audience

Allie said, "We're getting tons of mail from women — plenty from women — and from people who say they hadn't read comics for a long time. It's pretty cool. For the most part, readers are appreciating that we're not tainting the character up."



In Chicago last summer, Inkworks' Martha Modlin showed off the *Buffy* card set that would be released in November 1998. "We're totally out of those Season One cards now," said Inkworks Senior Vice President Greg Goldstein. "The Season Two cards, which feature even more creatures and special effects, ship this February."

Dark Horse projects

1 *Buffy the Vampire Slayer: The Origin*

Buffy's origin story will ship as a three-issue mini-series from January through March, and the first issue will be available when this issue of *CBG* hits shops. Allie said, "If people understand what it is, they should love it. It's the only time the audience will be able to see the story without the campiness of the film — with Sarah Michelle Gellar, not Kristy Swanson — the only telling of her origin that fits with the TV show." It's not just the character's appearance that will be different. "The movie wasn't done the way Joss wanted it done. He didn't have the control with the studio that he now has with the TV show. This origin is our chance to try to do the origin story the way he wanted to do it."

The story is adapted by Christopher Golden and Dan Brereton with pencils by Joe Bennett and inks by Rick Ketcham. "In fact," Allie said, "Bennett and Ketcham are a team on a lot of *Buffy* material." They'll do the three issues of *Origin* and then come back to the ongoing series with #9.

2 *Paint the Town Red*

The Spike and Dru one-shot is scheduled to ship April 14 — drawn by Ryan Sook. Allie said, "He was first drawn to our attention by Mike Mignola and has since also contributed to *Dark Horse Presents*. We've wanted to use him for a couple of years."

As to the story: It's co-written by Christopher Golden — and Spike himself: James Marsters, about whom Golden (with co-author Nancy Holder) wrote, "James is about as unlike Spike as you could imagine. He's a genuinely nice, enthusiastic man with undying affection for the theater, for his craft, and for *Star Trek*. He jokes freely, comfortably chuckles at his own humor, and — it seems — at the very idea that he's being interviewed." Commenting in that interview on his role on the show, Marsters said, "The mask makes me scary and Joss's words make me funny, and that's all there really has to be." Now it's partly up to Marsters to make Spike entertaining.

Paint the Town Red is the first Dark Horse *Buffy* comic book that will not carry the Comics Code seal. Golden said, "It's not for any drastic reason, but there are a couple of decapitations for which the company didn't want to change the story or art."

3 *The Hollower*

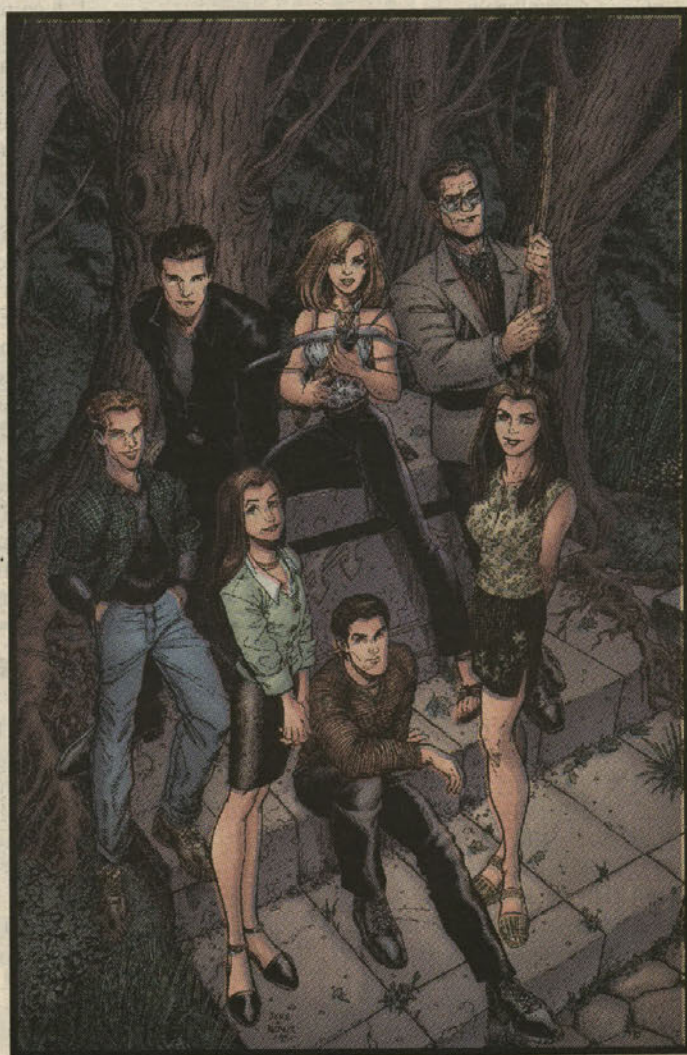
The first issue of the *Angel* mini-series is scheduled to ship May 12, and scripter Golden said tantalizingly, "The Hollower is, other than The Slayer, the only natural predator of vampires." Allie said, "Jeff Matsuda will do covers for all three issues of the mini-series. I'm really trying to go back to getting high-selling guys — but, again, trying to drill into them the need to be realistic, not go for over-the-top 'naughty' poses. They got into it right away." Hector Gomez will draw, and Sandu Florea will provide inks.

4 *Buffy the Vampire Slayer*

Fans know the ongoing series has already been running, and Joe Bennett and Hector Gomez will handle the series by trading art jobs, depending on other assignments. When this issue of *CBG* hits stores, *Buffy* fans will find #4 of the ongoing series still on sale; #5 is scheduled to ship Jan. 27.

"I knew it! I knew it! Well, not 'knew it' in the sense of having the slightest idea ..."

Willow in "Innocence"



Recall 'Adventure!'

From #929 (1991) to #1075 (1994), *Comics Buyer's Guide* ran the fantasy adventure strip called, appropriately enough, *Adventure!* Fans who enjoyed *Buffy's* third television season's return of Spike might be intrigued to know that cartoonist Dan Vebber wrote "Lovers Walk." So far, though, there's been no sign on the show of Eskimos or creatures with chicken faces.

Questioned about his *Buffy* experiences, Vebber wrote *CBG*, "I was a huge fan of *Buffy* long before I started writing for it. It was one of those few shows that were doing the type of ironic, self-aware, and genuinely ground-breaking comedy I tried (with varying degrees of success) to put forth in *Adventure!* The art in my strip never got much notice, but the writing led to other comedy-writing jobs, culminating with this stint on *Buffy*. So I guess I'm a writer now — more so than a cartoonist. How the hell did that happen? The last English course I took was in 10th grade, and I still have to look at the keyboard when I type. Sure enough, I'm doing it right now, see?"

"The interview process to get the *Buffy* job involved my pitching Joss Whedon a number of story ideas. The first one on my list involved Inuit glutton spirits, which I had learned of while doing research for the character of Spatu the Eskimo in my strip. So I started off my pitch by saying, 'I've been reading a lot of Eskimo folklore lately ...' Joss cut me off, cracking up and saying something to the effect of, 'That's always a good sign.' Soon after, I had the job. So, even though *Adventure!* wasn't directly responsible for my getting hired on *Buffy*, I like to think that Spatu played a small role.

"The show works so well because Joss Whedon controls every aspect of its creation from concept to screen. The network is very hands-off, and, as anyone here in the City of Demons will tell you, that almost never happens. Being a cartoonist always appealed to me because it allows for a singular vision: One person has total control over the universe he or she creates.

"I used to think that comics was the only medium that provided that freedom, but watching Joss work has taught me that, on rare occasions, TV can be that way, too."



This Vebber self-portrait appeared in *Adventure!* strip #5.

Writer Christopher Golden is also a watcher — of *Buffy*

Novelist Christopher Golden said, "Anyone who's pop-culture savvy and bothers with TV has to watch *Buffy*," and expressed gratification that *Entertainment Weekly* recently picked *Buffy the Vampire Slayer* as the best show on TV this year.

Golden has specialized in — though not limited his career to — genre fiction and licensed novels. He's written 25 novels, and, among other projects, he has written: the *Shadow Saga* series from Ace books; *Battlestar: Galactica* fiction for Pocket Books; *Daredevil: Predator's Smile* from Boulevard (yes, it's Marvel's *Daredevil*); *Choose Your Own Star Wars Adventure* paperbacks from Skylark; A *Hellboy* novel illustrated by Mike Mignola and published by (yes) Dark Horse; and *X-Men* paperback novels from Berkeley and Penguin. (In fact, readers of his *Hellboy* novel will be interested to learn that Golden has signed a contract to edit an anthology of prose *Hellboy* short stories. Some of the authors involved include Poppy Z. Brite, Nancy Collins, and Chet Williamson.) He's even come up with such oddities as *Cut! Horror Writers on Horror Film*.

He has a new mainstream novel coming from Signet: "*Strangewood* is the thing that I've done that I'm most proud of in my entire career. It comes out in September, and already I have blurbs of support from Peter Straub and Kevin Anderson, among others.

"The other new thing I have coming up is, thanks to my new relationship with Pocket Books, a series of young-adult mysteries, 'Body of Evidence.' That series is his own creation, not a licensed project. "The main character is a young college student. She also works as a pathology assistant with the medical examiner's office and, so, gets involved in various mysteries. *Body Bags*, the first novel, will be released in May."

In connection with his *Buffy* affection, Golden has written for

"Anyone who's pop-culture savvy and bothers with TV has to watch *Buffy*."

Pocket Books two young adult *Buffy* novels, *Halloween Rain* and *Blooded*, and four adult *Buffy* novels: *Child of the Hunt* and the "Gatekeeper" trilogy. Oh, and *Buffy the Vampire Slayer: The Watcher's Guide*, an invaluable 176-page Pocket Books handbook for fans of the series. When told the volume was clearly a work of painstaking research, Golden replied it was "certainly a work of painstaking fandom." A small number of on-line comments to Amazon.com bookseller complained *The Watcher's Guide* was repetitious, and Golden responded, "Those are the people who read it cover-to-cover, like a novel — which is not how it was meant to be read."

That project led indirectly to Golden's co-writing a stand-alone Spike and Dru comic-book story with James Marsters, who plays Spike on the show. (If you're a devoted fan, you already know that Marsters' English accent for the show — like that of Spike's love Dru — is put on for the show. Neither actor Marsters nor actress Landau is a British native.) Allie said, "Golden's pretty well involved with those people."

Golden said, "I've done the Spike and Dru one-shot and the first issue of the three-issue *The Hollower* and a *Wizard* #½ of *Buffy*. Most of the stuff, obviously, hasn't been published yet." He said the first issue of *The Hollower* is "brutal." "There's one scene in particular: a flashback to Angel, Spike, and Dru in Vienna. Angel and Spike have too good a time." He laughed, "The boys are back in town."

Golden has long been involved with comics, though the public probably knows him best from his novels.

He's written — sometimes anon-

ymously — for many comics publications, including *Comics Buyer's Guide*.

In fact, he is working now with Tom Sniegoski on *Punisher/Wolverine: Revelation* for Marvel. "I've done three X-Men novels and a Wolverine novel, and I'm really happy to be doing something with him in comics — with Pat Lee's art." It's a new take on the old Punisher, "retrofitted" for the project. "God forbid, Golden said, "the characters actually have something happen that has an impact on their inner lives and has them learning something, questioning their inner thoughts. Oh, and there's plenty of knock-down, drag-out fights." The first issue is scheduled to ship from Marvel in April.

So how did he get the *Buffy* assignments from Dark Horse? "Because of *The Watcher's Guide*, I was familiar with the people who do the show, but that had nothing to do with the Dark Horse projects. In fact, I was summarily ignored by the earlier editor who began work on Dark Horse's *Buffy* publications.

"I'd written *The Crow* and numerous other comics assignments, I was an approved *Buffy* writer — but he had no interest. I had known Scott from my *Hellboy* work, but Andi was writing the monthly already, and by then I was too busy, anyway.

"But, when I went out to interview the cast, James Marsters commented that he was interested in writing. I asked whether he was a comics fan, and he answered, 'Oh, yes, sure.' Eventually, we said maybe we should do a 'Spike and Dru' story. I didn't have the time — but a chance to do the Spike and Dru one-shot with James was too much to resist.

"Subsequent to that, every time I talk with Scott, we end up talking about *Buffy*, saying, 'You know what we should do next?'

"I still don't have time, but I love *Buffy* so much, how could I not make time?"

Buffy the Vampire Slayer TV Seasons Show Guide

- [1:1] "Welcome to the Hellmouth" 3/10/97
- [1:2] "The Harvest" 3/10/97
- [1:3] "The Witch" 3/17/97
- [1:4] "Teacher's Pet" 3/25/97
- [1:5] "Never Kill a Boy on the First Date" 3/31/97
- [1:6] "The Pack" 4/7/97
- [1:7] "Angel" 4/14/97
- [1:8] "I Robot — You Jane" 4/28/97
- [1:9] "The Puppet Show" 5/5/97
- [1:10] "Nightmares" 5/12/97
- [1:11] "Invisible Girl" 5/19/97

- [1:12] "Prophecy Girl" 5/26/97
- [2:1] "When She Was Bad" 9/15/97
- [2:2] "Some Assembly Required" 9/22/97
- [2:3] "School Hard" 9/29/97
- [2:4] "Inca Mummy Girl" 10/6/97
- [2:5] "Reptile Boy" 10/13/97
- [2:6] "Halloween" 10/27/97
- [2:7] "Lie to Me" 11/3/97
- [2:8] "The Dark Age" 11/10/97
- [2:9] "What's My Line?: Part 1" 11/17/97
- [2:10] "What's My Line?: Part 2" 11/24/97
- [2:11] "Ted" 12/8/97

- [2:12] "Bad Eggs" 1/12/98
- [2:13] "Surprise" 1/19/98
- [2:14] "Innocence" 1/20/98
- [2:15] "Phases" 1/27/98
- [2:16] "Bewitched, Bothered, and Bewildered" 2/10/98
- [2:17] "Passion" 2/24/98
- [2:18] "Killed by Death" 3/3/98
- [2:19] "I Only Have Eyes for You" 4/28/98
- [2:20] "Go Fish" 5/5/98
- [2:21] "Becoming, Part 1" 5/12/98
- [2:22] "Becoming, Part 2" 5/19/98

- [3:1] "Anne" 9/29/98
- [3:2] "Dead Man's Party" 10/6/98
- [3:3] "Faith, Hope & Trick" 10/13/98
- [3:4] "Beauty and the Beasts" 10/20/98
- [3:5] "Homecoming" 11/3/98
- [3:6] "Band Candy" 11/10/98
- [3:7] "Revelations" 11/17/98
- [3:8] "Lovers Walk" 11/24/98
- [3:9] "The Wish" 12/8/98
- [3:10] "Amends" 12/15/98
- [3:11] "Gingerbread" 1/12/99



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Point of View

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8. This is so that, if the actor's not gonna show, the understudy has a bit of advance warning before going on. Therefore, if you dine pre-theater near where the plays are, you see all these diners hustle out of the restaurant at 7:15 or so.

Half-hour is of vital importance to stage performers. Once, I dined with George Hearn, who was then portraying Max the butler in *Sunset Boulevard* down the block at the Minskoff. The character is bald in the play, and George explained to me that it was very important that he sign in by half-hour. He said, "If I'm even a minute late, they start shaving the head of the actor who's my understudy."

Christine had to leave us because she was appearing in a revival of *Little Me* at the Roundabout Theater, and we soon ambled over there to see it. *Little Me* is a 1962 musical written by Neil Simon with songs by Caroline Leigh and Cy Coleman. It is the risible autobiography of Belle Poitrine, a great (fictional) Hollywood star, who tells of the various men in her life, all of whom were played in '62 by Sid Caesar. Presently, Martin Short is playing all six men, plus one additional role, and Faith Prince is playing Belle.

Remember what I said a moment ago

about how Alan Cumming wasn't the whole shebang in *Cabaret*? Well, Mr. Short is the whole shebang in *Little Me*. No one else gets much chance to do anything, and the show, sad to say, is a bit on the lightweight side. So it comes down to how much you love Martin Short and want to see him doing a one-man-show with 22 other people on stage. Since I find the guy very funny, I had a great time — but don't get too excited, since you won't be able to get tickets for this one, either.

Day Seven: Took a cab over to Marvel to see if it's still there. It is — or was, as of 12/3/98. By the time you read this, who knows?

Lately, it feels like the entire comic-book business is on Double Secret Probation. Sales are down (and some are getting downer) and there's a lot of nervousness about. Everyone feels like something's about to happen and they fear it'll be the wrong something.

For some reason, it all reminds me of the way Jackie Mason described living through the Nixon administration. He said, "Every morning, I'd wake up and rush out into the living room to see if my furniture was still there."

It must be a terrible environment in which to work, going so long without a prolonged period of solidity. Some good folks are working hard to turn things around, but that's got to be hard when you have to say, "If my boss calls, get his

name."

Things will eventually stabilize — that much is certain. Still, the day can't come soon enough, when the creative people can focus on being creative and not on when the next round of layoffs is coming.

Later, Carolyn and I had an early dinner with another Living Legend of Comics and another of my favorite people, Joe Simon.



Simon

(Jeez, I just realized what an odd juxtaposition that was. We went over to Marvel, where folks are worried about losing their jobs. Then we went to dinner with the company's first editor, who left there in 1942.)

Joe is well and still reeling from the glorious reception he got as a Guest of Honor at this year's Comic-Con International in San Diego. He became the latest

in a series of creators who were asked repeatedly to attend, demurred for years — and finally showed up and loved it. We need to get him back out here again soon.

Then it was back to the hotel to check out and get outta town. All around, we noticed men scurrying about with headset walkie-talkies — and traffic was even worse than usual for rush hour in midtown Manhattan.

We were standing at the curb with our luggage, waiting for our ride, when a man in a suit hustled up to us.

He clearly had the weight of the world across his shoulders. "I'm sorry," he said, ever so politely. "I'm going to have to move you out of here. We have the First Lady coming in." (First Lady = Hillary Rodham Clinton)

He relocated us a few yards down the block, and we watched security go into action, prepping for her arrival.

As we watched, I tried to think of something clever and supportive to say to her, should her path take her any way near us.

But our ride came seconds before she did, and we departed.

Which was just as well, I guess. I might have handed her a copy of *Groo* or something — and that lady's had enough problems lately.

Mark Evanier gets his mail at 363 S. Fairfax Ave., #303, Los Angeles, CA 90036, and on the 'net at me@evanier.com.

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Dateline:G!!!?★ by FRED HEMBECK

MY GUEST TODAY, JUST AS HE WAS WAY BACK IN THE VERY FIRST "DATELINE:G!!!?" STRIP OVER TWO DECADES AGO IS THE STILL AMAZING SPIDER-MAN! GREETINGS, SPIDEY!

SIGH... I REMEMBER THAT INTERVIEW AS IF IT WERE YESTERDAY. THE TOPIC WAS WHO'D BE HANDLING THE ART FOR YOUR ADVENTURES, AND AS I RECALL, IT ENDED WITH YOU PLEADING FOR JOHN BYRNE'S SERVICES. WELL, BUDDY, IT JUST GOES TO PROVE ALL GOOD THINGS COME TO THOSE WHO WAIT, NOW THAT JOHN IS WRITING AS WELL AS DRAWING THE "CHAPTER ONE" SERIES THAT REDEFINES YOUR HISTO...

I BEG YOUR PARDON?...

ALL THOSE PEOPLE--DEAD! AND WHAT'S MY REACTION? WHO, I GO INTO SHOW BUSINESS, OF COURSE!

YOU'RE TALKING ABOUT?...

THE RADIATION ACCIDENT! THE ONE WHERE THE SPIDER BITES ME AND GIVES ME MY POWERS! AND THE ONE, IN THE UPDATED VERSION, WHERE THE LAB BLOWS UP AND KILLS SCORES OF PEOPLE!!

...AND YOUR POINT IS?

THEY'RE DEAD! ALL THOSE INNOCENT PEOPLE LOST THEIR LIVES, AND I'M JUST TODDLING ALONG AS IF NOTHING HAPPENED!

THIS IS THE NINETIES, SPIDEY. A BOOK'S GOTTA HAVE A BODY COUNT.

YOU DON'T UNDERSTAND. IN THE ORIGINAL, I WAS JUST A TEEN-AGER BLESSED BY A QUIRK OF FATE, WHICH I UNWISELY EXPLOITED FOR MY OWN GRATIFICATION. IT TOOK UNCLE BEN'S DEATH TO WAKE ME UP TO THE HEAVY ISSUES I WAS DEALING WITH. BUT, THIS TIME?!

WHAT? WHERE'S THE SURVIVOR'S GUILT? WHERE'S THE AGONY I SHOULD BE SUFFERING FOR COMING OUT OF THAT DISASTER ALIVE--UNLIKE ALL THOSE OTHER POOR SCHMOES WHO ARE CURRENTLY PUSHING UP DAISIES? AND WHY, AFTER WEEKS IN THE HOSPITAL, ARE MY FIRST THOUGHTS UPON RELEASE ABOUT JOINING THE FOOTBALL TEAM JUST TO IMPRESS GIRLS?!

MAYBE BECAUSE YOU'RE A TEEN-AGE BOY?...

OKAY, GOOD POINT. STILL, I'D LIKE TO THINK ALL THAT GRATUITOUS DEATH WOULD'VE WEIGHED A LITTLE HEAVIER ON MY MIND THAN WAS PRESENTED IN THE FIRST INSTALLMENT OF "CHAPTER ONE." I MAY NOT'VE BEEN TYPICAL, BUT PETER PARKER SURE WASN'T THAT WELL-ADJUSTED A TEEN-AGER!!

HEY, THOSE PEOPLE DIDN'T DIE IN VAIN--LOOK AT THE RATINGS YOU GOT?!

THAT ONE, DECEPTIVELY SMALL, CHANGE THROWS MY WHOLE ORIGIN EMOTIONALLY OFF-KILTER. THE SEEMINGLY SENSELESS DEATH OF MY UNCLE IN Stan Lee AND STEVE DITKO'S DEFINITIVE TAKE DROVE HOME THE POINT THAT WITH GREAT POWER COMES GREAT RESPONSIBILITY WITH UNDERSTATED ELEGANCE. THEIR STORY BUILDS TO A TRAGIC--ALBEIT MEANINGFUL--CONCLUSION. BYRNE'S BEGINS WITH A SENSELESS--TRULY, THIS TIME--TRAGEDY.

IT'S LIKE REDOING BATMAN'S ORIGIN, ONLY INSTEAD OF A THIEF CONFRONTING THE WAYNE FAMILY ON A LONELY STREET CORNER AFTER THEY'VE LEFT THE THEATER, YOU HAVE JOE CHILL ENTERING THE MOVIE PALACE DURING THE SHOW AND MACHINE-GUNNING THE ENTIRE AUDIENCE, LEAVING ALIVE ONLY THE YOUNG BRUCE WAYNE, COVERING BEHIND A SEAT?!

SHHH!

WHA-UMPH?...

QUIET! SOMEONE AT DC MIGHT BE LISTENING--AND LIKE THE IDEA!!

GUESS IT JUST GOES TO PROVE YOU'D BETTER BE CAREFUL WHAT YOU WISH FOR!

HEY, I LOVED JOHN'S SCRIPTS ON THE F.F., AVENGERS, SUPERMAN, THE NEXT MEN, EVEN BABE, BUT ALL I EVER ASKED FOR WAS HIS ART. NOW, JAMES ROBINSON--HE WOULD'VE BEEN NICE.

OBOY. CHECK BACK WITH US IN TWENTY YEARS, GANG, AND WE'LL SEE HOW THAT PLAYS OUT! MAYBE BY THEN I'LL HAVE FINALLY ACCEPTED THAT STAN AND STEVE AREN'T... snif... COMING BACK...

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248 G	2.00	39 VG	21.00	173 VG	27.00
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250 G	2.00	41 VG	45.00	175 VG/FN	13.00
251 G	20.00	42 VG	13.00	176 VG	27.00
252 G	2.00	43 VG	27.00	177 VG	21.00
253 G	12.00	44 VG	28.00	178 VG	21.00
254 G	14.00	45 VG	3.00	179 VG	21.00
255 G	12.00	46 VG	13.00	180 VG	18.00
256 G	12.00	47 VG	9.00	181 VG	17.00
257 G	11.00	48 VG	57.00	182 VG	40.00
258 G	2.00	49 VG	39.00	183 VG	18.00
259 G	8.00	50 VG	27.00	184 VG	18.00
260 G	8.00	51 VG/FN	18.00	185 VG	6.00
261 G	7.00	52 VG/FN	18.00	186 VG	15.00
262 G	9.00	238 (With Tattoo) NM	27.00	187 VG	9.00
263 G	9.00	239 NM/NM	27.00	198 (80 Page) VG	5.00
264 G	10.00	252 NM/NM	50.00	200 FNVF	16.00
265 G	8.00	Ann. 1 G	50.00	201 FN	1.00
266 G	8.00	Ann. 2 G	1.00	202 FN	1.00
267 G	8.00	Ann. 3 G	1.00	203 FNVF	0.00
268 G	8.00	Ann. 4 VG	1.00	208 (80 Page) FN	16.00
269 G	8.00	Giant Size 4 FNVF	27.00	213 (Giant) VG+	14.00
270 G	45.00			214 FNVF	9.00
271 G	30.00			223 (Giant) FN	9.00
272 G	15.00			224 VG	7.00
273 G	32.00			225 VG	1.00
274 G	32.00			227 VG	5.00
275 G	46.00			227 VG/NM	5.00
276 G	13.00			227 VG	5.00
277 G	21.00			228 VG	5.00
278 G	16.00			259 (100 Page) FN	0.00
279 G	8.00			260 (100 Page) VG	12.00
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SUN, JAN 24

Born on this date:
John Romita (1930)

MON, JAN 25

Born on this date:
Robert J. Clarke (1926)
Bill Crouch Jr. (1945)
Gary Cohn (1952)
Turtel Onli (1952)
John Lustig (1953)
Chuck Wojtkiewicz (1959) 40 years ago

TUES, JAN 26

CBG #1317 ships — get the latest news on Billy Tucci's plans for *Crusade* and *Battlebooks*, as well as retailer reviews of comics shipping in March. Plus, a free copy of *GameTime*; *The Buyer's Guide to Games* is inserted in this issue.

Born on this date:
Jules Feiffer (1929) 70 years ago
Sal Buscema (1936)
Gary L. Colabuono (1951)
Dwight R. Decker (1952)
Daniel A. Reed (1960)
Jacob Pander (1965)

WED, JAN 27

Born on this date:
Dan DeCarlo Jr. (1948)
James DeCarlo (1948)
Steve Leialoha (1952)
Peter Laird (1954) 45 years ago
Tom Vincent (1956)
Frank Miller (1957)
Stefan Petrucha (1959) 40 years ago

THURS, JAN 28

Bay Area Spotlight: Steve Leialoha opening reception at the Cartoon Art Museum in San Francisco. See museum entry under Continuing This Week in Calendar Notes.

Born on this date:
Daerick Gross Sr. (1947)
Todd Klein (1951)
Andrea Beam (1959) 40 years ago

FRI, JAN 29

Born on this date:
Jeph Loeb (1958)
David W. Olbrich (1960)

SAT, JAN 30

Nicole Hollander lectures at the Skirball Cultural Center in Los Angeles as part of the center's series *Cartoon Art: Cultural Expression & Social Commentary*. See Calendar Notes.

Born on this date:
Dann Maxx Thomas (1952)
Fred Hembeck (1953)
Guy Gilchrist (1957)
Denys Cowan (1961)
Link Yaco (1965)
Todd Michael Wright (1968)

CBG Calendar Notes

Shows listed are multiple-day, non-mall-show events with the primary focus on comic books. Further information about these and other shows, as well as creator appearances, can be found each week in the *CBG* features *What, Where, and When* and *Now Appearing*.

• **Nicole Hollander** lecture, Saturday, Jan. 30, 2 p.m. at the Skirball Cultural Center, 2701 N. Sepulveda Blvd., Los Angeles, CA 90049. This is the final event in a series of lectures and films exploring cultural expression and social commentary in cartoons. Info: (310) 440-4500.

Continuing This Week

• **Cartoon Art Museum**, 814 Mission St., San Francisco, CA. Call for updates on current exhibits: (415) CAR-TOON. Current exhibit: **Bay Area Spotlight: Steve Leialoha**, through Apr. 25. Leialoha has been inking comics since 1975; some of his earliest inking jobs include *Star Wars* and *Howard the Duck*. The spotlight exhibit gives visitors the chance to see the artist's unpublished sketchbooks. An opening reception is scheduled for Thursday, Jan. 28, 6-9 p.m.

• **International Museum of Cartoon Art**, 201 Plaza Real, Boca Raton, FL 33432. Call for updates on current exhibits: (561) 391-2200. Current exhibit: **In Line with Al Hirschfeld**, through May 9. An exhibit of art by the world's best-known caricaturist.

• **Words & Pictures Museum**, 140 Main St., Northampton, MA. Call for updates on current exhibits: (413) 586-8545. Current exhibits: **Creepy & Eerie with Richard Corben**

exhibit, through January 1999 at the Words & Pictures Museum, in Northampton, Mass. Curated in collaboration with *Heavy Metal* magazine, this exhibit features a variety of Corben's work. The exhibit is not intended for children. **Marvel Knights** exhibit of super-hero art by Marvel and Event artists, including Joe Jusko, Jae Lee, Jimmy Palmiotti, Joe Quesada, Mark Texeira, and Bernie Wrightson, through January 1999. The exhibit showcases work from the four *Marvel Knights* titles: *Black Panther*, *Daredevil*, *Inhumans*, and *Punisher*, including covers, interior work, and scripts, as well as such event comics as *Ash* and *Painkiller Jane*.

• **Zap Comix #14 (30th Anniversary Issue)** Art Exhibition through Jan. 31 at the Lawrence Hultberg Fine Art Gallery, 544 Hayes St., San Francisco, CA 94102. Includes a slide show and historic overview by artists. A closing party is scheduled for Sunday, Jan. 31, 5:30-8:30 p.m. Info: (415) 861-8251.

New comics scheduled to ship this week

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future *CBG* Calendars. Note: ♦ indicates a rescheduled comic book that appeared in a previous *CBG* Calendar.

Archie Comics

Jughead #115, \$1.79
Jughead's Double Digest #58, \$2.99
Laugh Digest #148, \$1.99
Sonic the Hedgehog #69, \$1.79

Bongo Comics

♦ *Hopster's Tracks* #2, \$2.95 (Nov)

Caliber

♦ *Isle of the Sorcerer* #1, \$2.95 (Oct)
♦ *Saint Germaine: Prior Echoes* #1 (of 4), \$2.95 (Oct)

Chaos Comics

Evil Ernie #8, \$2.95
Lady Death #13, \$2.95

Dark Horse

Aliens: Apocalypse: Destroying Angels #1 (of 4), \$2.95
Blade of the Immortal: Dark Shadows (1 of 5)

#29, \$2.95

Buffy the Vampire Slayer #5 (two covers), \$2.95
Drakoon: The Hidden War (4 of 6) #22, \$2.95

Ghost: Black October TPB, \$14.95
Sergio Aragones' Groo & Rufferto #2 (of 4), \$2.95

Star Wars: Boba Fett: Enemy of the Empire #1 (of 4), \$2.95

Star Wars: Empire Strikes Back Manga #1 (of 4), \$9.95

♦ *Star Wars: Mara Jade: By the Emperor's Hand* #6 (of 6), \$2.95 (Jan. 3-9)

Terminator Endgame TPB, \$9.95

DC Comics

Big Book of Vice, \$14.95
♦ *Cartoon Network Presents* #19, \$1.99 (Jan. 17-23)

Catwoman #66, \$1.99

Detective Comics #730, \$1.99

♦ *Divine Right* #8, \$2.50 (Oct. 11-17)

Divine Right #9, \$2.50

Doctor Mid-Nite #1 (of 3), \$5.95

DV8 Annual '99, \$3.50

♦ *Essential Vertigo: The Sandman* #32, \$4.50 (Jan. 3-9)

Flash #146, \$1.99

Girl Who Would Be Death #4 (of 4), \$2.50

Hellblazer #135, \$2.50

Hitman #35, \$2.50

JLA #27, \$1.99

Jonah Hex: Shadows West #2 (of 3), \$2.95

League of Extraordinary Gentlemen #1 (of 6), \$2.95

Legion of Super-Heroes #113, \$2.50

Looney Tunes #50, \$1.99

New Teen Titans Archives Vol. 1, \$49.95

Robin #62, \$1.99

Sandman Presents: Lucifer #1 (of 3), \$2.95

Supergirl #30, \$1.99

Superman: The Man of Steel #87, \$1.99

Superman's Nemesis, Lex Luthor #1 (of 4), \$2.50

Wonder Woman #142, \$1.99

Gladstone

Uncle Scrooge #319, \$6.95

Walt Disney Comics #634, \$6.95

Marvel Comics

Avengers #14, \$1.99

Daredevil TPB, \$9.95

Deadpool #26, \$1.99

Earth X #0, \$3.99

Fantastic Four: Fireworks #3 (of 3), \$2.99

Gambit #2 (two covers), \$1.99

Inhumans #5 (of 12), \$2.99

J2 #6, \$1.99

Slings #4, \$1.99

Spider-Girl TPB, \$5.99

Spider-Man: The Manga #29, \$2.99

Webspinners: Tales of Spider-Man #3, \$2.50

Wolverine #136, \$1.99

X-Force #88, \$1.99

X-Men Unlimited #22, \$2.99

Viz Communications

Imu-Yasha: A Feudal Fairy Tale Part Two #7 (of 9), \$3.25

No Need for Tenchi Part Six #3 (of 5), \$3.25

Publishers

To see your comics listed here, please supply the exact shipping date for each title as soon as possible, preferably at least one month ahead of time. Send the information to: Maggie Thompson, *CBG* Calendar, 700 E. State St., Iola, WI 54990. The same goes for any other announcements, additions, and corrections.

Shipping notes and updates

• **Confirmed shipping:** We have received confirmation that the following titles have shipped and should be available in stores. This reflects shipping information received through Jan. 8.

ACG: *Doomsday* #1 #4, \$2.95 (Nov)

New Advs. of *Terry & the Pirates* #2, \$2.95 (Dec)

Rock & Roll Romance #1, \$2.95 (Nov)

Thane of Baggarth #1, \$2.95 (Dec)

Zane Grey's Last Man, \$2.95 (Nov)

Antarctic: Gold Digger #46, \$2.95 (Nov)

Gold Digger Vol. 8 TPB, \$10.95 (Dec)

Robotech #11, \$2.95 (Nov)

Blink: Talismen #3, \$2.75 (Dec)

Boneyard: Young Dracula: Prayer of the Vampire #4 (of 5), \$2.95 (Nov)

Brainstorm: Vamporetica Magazine #3, \$4.95 (two nude eds., \$5.95) (Nov)

CPM: *Midnight Panther: Feudal Fantasy* #4, \$2.95 (Dec)

Dancing Elephant: Kane #22, \$3.50 (Jun)

Eddie Campbell: Eddie Campbell's Bacchus #40, \$2.95 (Dec)

Egmont/Fleetway: 2000 A.D. #1123, \$2.95; #1124, \$4.95 (Dec)

Fantagraphics: Bitch in Heat Vol. 1, \$18.95 (Nov)

Secret Plot Deep #7, \$3.50 (Dec)

Voice of Submission #7, \$3.50 (Dec)

Hamlyn: Judge Dredd: Blind Justice, \$19.99 (Nov)

Sinister Dexter: Gun Lovin' Criminal, \$20.99 (Nov)

Slaine the Horned God HC, \$37.99 (Nov)

I Box: Thieves & Kings #25, \$2.50 (Nov)

Image: Kiss: Psycho Circus #15, \$2.25 (Nov)

Image: Hero Defined TPB Vol. 2, \$9.95 (Dec. 20-26)

Savage Dragon Archives #3 (of 4), \$2.95 (Nov)

Kaso: Indestructible Man #2 (of 2), \$2.95 (Nov)

Marvel: Spider-Man: The Manga #26, \$2.99 (Dec. 6-12)

Wolverine: Not Dead Yet TPB, \$14.95 (Dec. 13-19)

X-Men: The Manga #22, \$2.99 (Dec. 20-26)

Pan: Knewts of the Round Table #3, \$2.50 (Nov)

Peregrine: Books of Lore: Kaynin Gambit #0, \$2.95 (Dec)

Radio: Genus Spotlight: Skunkwork Girls #2, \$2.95 (Nov)

Sirius: Broken Heroes #9, \$2.50 (Nov)

Poe Color Special #1, \$2.95 (Dec)

Poison Elves #41, \$2.50 (Nov)

Solson: How to Draw Fetish Art: The Ultimate in Sensuality, \$19.95 (Nov)

How to Draw Sexy Women #4, \$4.95 (Nov)

How to Draw Weapons & Warriors, \$19.95 (Dec)

Vision: Tall Tails #3, \$2.95 (Sep)

• **Jan. 10-16:** The following items have been added to publishers' shipping schedules for this week, in addition to those items listed in previous *CBG* Calendars.

CPM: *Lozod War: The Grey Witch* #3, \$2.95 (Jan)

Slayers #4, \$2.95 (Jan)

Hurricane: Chassis Vol. 2 #3, \$2.95 (Oct)

Image: Aria #1, \$2.50 (Dec. 6-12)

Kabuki: Circle of Blood HC, \$29.95 (Oct. 25-31)

Spawn #79, \$1.95 (Oct)

Sharkbait: Pete the P.O.'d Postal Worker #7, \$2.95 (Dec)

Yi-Magination: Float: Trial of the Century #1, \$2.95 (Jan)

• **Jan. 17-23:** The following items have been added to publishers' shipping schedules for this week, in addition to those items listed in previous *CBG* Calendars.

DC: *Flintstones and the Jetsons* #19, \$1.99 (Jan. 3-9)

Wolff & Byrd, Counselors of the Macabre



COMIC SHOP DIRECTORY

The following is a listing of comic shops across the country, arranged by state. Be sure to mention that you saw it in CBG!

Retailers listed in bold sell Comics Buyer's Guide in their stores. For information on how you can sell Comics Buyer's Guide in your store contact your Comics Distributor or our Bulk Sales Department at 715-445-2214.

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www.comiccompany.com
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Gallop's Comics & Games
17066 Hwy. 67 South
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This section features listings for retail comics stores around the world. Traveling comics collectors of all types search for new stores to dig through on their vacations, business trips, etc. Advertise your establishment here, including approximately ten words of miscellaneous description, for only \$3.50 an issue. You can buy this space in increments of 26 or 52 issues, for \$91.00 or \$182.00 respectively. Send in your store name, address, phone number, and approximately ten words of description, along with your payment. If you stock Comics Buyer's Guide we'll put your listing in boldface type.

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Contact person: (This will not appear in the listing) _____

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Am. Spider-Man #96	\$50	(2nd Menbat)	\$35	Gnome Mobile (Disney/TOPS)	\$40
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(1st Silver Age Captain America)	\$1,110	(Thing vs. Silver Surfer)	\$35	H/S Super TV Heroes #6	\$125
Aveners #71	\$1,110	Fantastic Four #65	\$35	H/S Super TV Heroes #6	\$125
(1st app. Invaders)	\$1,110	Fantastic Four #67	\$35	H/S Super TV Heroes #6	\$125
Baby Snoots #1 (file/unread)	\$1,110	(white origin - 1st app. Warlock)	\$35	H/S Super TV Heroes #6	\$125
Captain Action #1	\$1,110	Fantastic Four #68	\$35	H/S Super TV Heroes #6	\$125
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Conan #6	\$1,110	Fantastic Four #75	\$35	H/S Super TV Heroes #6	\$125
Conan #7	\$1,110	Fantastic Four #76	\$35	H/S Super TV Heroes #6	\$125
Conan #10	\$1,110	Fantastic Four #78	\$35	H/S Super TV Heroes #6	\$125
(21st issue)	\$1,110	Fantastic Four #80	\$35	H/S Super TV Heroes #6	\$125
Conan #11	\$1,110	Fantastic Four #88	\$35	H/S Super TV Heroes #6	\$125
Conan #12	\$1,110	Fantastic Four #89	\$35	H/S Super TV Heroes #6	\$125
Conan #13	\$1,110	Fantastic Four #91	\$35	H/S Super TV Heroes #6	\$125
Conan #14	\$1,110	Fantastic Four #92	\$35	H/S Super TV Heroes #6	\$125
Conan #15	\$1,110	Fantastic Four #94	\$35	H/S Super TV Heroes #6	\$125
Conan #16	\$1,110	Fantastic Four #96	\$35	H/S Super TV Heroes #6	\$125
Conan #18	\$1,110	Fantastic Four #98	\$35	H/S Super TV Heroes #6	\$125
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(uncommon hero-scarce-nice condition)	\$45	Tales to Astonish #44	\$340
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Nukla #1 (file/unread)	\$35	The Cat #1 (Dell)	\$16
origin & 1st app. Nukla	\$35	Wacky Adv. of Cracky #1 (file)	\$9
Occult File Dr. Spektor (file)	\$32	Wacky Races #7 (Whitman ??)	\$14
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Scooby Doo #1 (Marvel)	\$30	X-Men #94	\$420
Showcase #32	\$276	(1st new X-Men)	\$420
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BATMAN	7	VG(R)	\$650	SHADOW COMICS(19	4(8)	FN(SR)	\$145
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DENNIS THE MENACE	1	G+(R)	\$85	STRANGE WORLDS(1	3	VG(SR)	\$250
DESTINATION MOON	1	VG(ST)	\$125	SUPERMAN	4	FR+	\$395
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GREEN LANTERN(194	1	VG	\$1,800	TOMAHAWK	1	VG(SR)	\$250
HEROIC COMICS	1	VG(R)	\$250	TOP LOVE STORIES	4	FN+	\$120
HOODED MENACE	1	G+G+(R)	\$50	TOP LOVE STORIES	8	FN+VF	\$150
JUNGLE GIRL(NYOKA)	1	G+VG	\$175	TURK	4	VF	\$135
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THANK GOODNESS for the good things: God, family, friends, Starman, coffee, snow and a young woman I love, Holly Simpson.

FREE CATALOG! Independent comics are our specialty! Contact us right now! Independent Comics, 611 NW 34th Dr, Gainesville, FL 32607-2429. 352-373-6336. E-mail: jmason@gator.net Website: <http://www.indyworld.com/ic>

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WHEN Y2K bug eats your programs, who's going to letter and color your comics? Feduniewicz, Box 1016, Is. Hts., NJ 08732. Artistry by hand. Affordable rates.

THANK GOODNESS for the great things in life: cheap booze, free comics, winning lottery tickets, and a hero for my young children: Homer Simpson!



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4005 PERSONALS

SINGLE MALE 32 seeks beautiful female in South Jersey area, Winona Ryder or Christine Ricci type. Call Glen 609-424-4347.

4011 ARTISTS WANTED

ANIME INFLUENCED? Published comic book writer looking for artist who is interested in working on a historical horror/ action story. Love to find someone whose work looks like Takumi Nagayasu (The Legend of Sarah artist). Samples to: Nick Wirth, 70 East 10th St., Apt. 2D, New York, NY 10003.

PUBLISHED WRITER needs artist to work on proposals. Professional quality please. Send samples to: John Holland, 1630 Balkin Rd #91, Tallahassee, FL 32310.

4030 FAN/COLLECTOR CLUBS

ORCA NEEDS you! Please accept your responsibility in promoting our hobby and the business of comics. Write: ORCA, POB 1743, Utica, New York 13503-1743. Make a difference!

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AMAZING ADVENTURES of Captain Courage #1 Action! Adventure! Babes! \$1.25! 16 pgs. B&W Kitty Nova! Rocket to Courageous Studios, 3 Scher Dr., New City, NY 10956.

THE EXCITEMENT continues from Kaso Comics. The Indestructible Man Part II now on sale. Available at most fine comic shops or Kaso Comics, PO Box 381, Hicksville, NY 11802-0381.

FREE XXX Adult Preview! Collectable 'first look' at hot new characters! SASE and age statement to: Jay Naylor, 3130 Bloomington Ave., Minneapolis, MN 55407.

THE EXCITEMENT continues from Kaso Comics. The Indestructible Man Part II now on sale. Available at most Fine Comic Shops or Kaso Comics, PO Box 381, Hicksville, NY 11802-0381.

DELTA #2 Now Available! Full size 24 page B&W with 4 color cover! \$5 postage included. Apex One, PO Box 398, Fulshear, TX 77441.

B.U.G.G.'S #1 Black Cloud edition limited to 500 copies. Get regular 32 pg. version plus ashcan 3 comics! \$4 ppd. Acetylene Comics, 9 Appleton #400, Boston, MA 02116.

4050 SMALL PRESS FOR SALE

DECEASED RELIGIOUS figures, alien abductions, and the return of Chuckie! A metaphysical mini-comic, \$1.50 postpaid. Chris Kalnick, PO Box 588, Newtown Square, PA 19073. Mature readers.

MUSICOMICS, MONTHLY original songs, original style. Break yr heart/ make y'smile. Give'ma trial: #s 1-40, any \$53. Sampler/ SASE. Walking Man Comics, 123 Elm, Hatfield, MA 01038.

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4051 SMALL PRESS WANTED

PUBLISHED WRITER for hire to help you develop your comics. Sam Holland, 892 Summit St. #108, Round Rock, TX 78664.

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ARCHIES: 95 diff. plus 24 digests (mostly 1970-75) VG-VF \$75 postpaid, or swap! Cracked (5-108), Marvels 1960-75, DC "War" (pre-75) Mad paperbacks, EC hardbacks. Rick 916-568-7711.

4101 ARCHIE, WANTED

ARCHIE MADHOUSE Number 22 wanted. Send price and info to: DeFina, PO Box 172541, Hialeah, FL 33017-2541. Thank you. Archies Madhouse Number 22 Wanted.

4111 BLACK & WHITE, WANTED

ROACHMILL VOL. I No. 2; Star Reach #12, 13 & 17; Bizarre Heroes #10 up; The Professional #1-3 wanted. Sam Roberts, 2810 E. Yesler Way Apt. 3, Seattle, WA 98122.

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FREE COMIC when you request information about our price list of 2,000 different #1. For Your Collection, 928 W. Norton, Suite 441BG, Muskegon, MI 49441.

ENTIRE X-MEN Universe, all X titles and crossovers, boarded and bagged, uninterrupted 1 through on all titles, best offer. Thom 518-761-0759.

100 COMICS \$13.50 postpaid, 100 assorted comics \$13.50 postpaid, 100 assorted comics F-M \$13.50 postpaid. Bob Ranken, 25012 Wiley Cyn. Rd., Newhall, CA 91321.

1,000'S OF comics for sale separately or whole collection, very reasonable. Call 814-754-5445, ask for Denny or e-mail at dihoxie@hotmail.com

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ZOMBIE CHILDREN! 6,000 comics on sale for \$1 each! This week: FF-vs- X-Men #1-4! Elseworld's Finest #1-2!. Minshel, 3402 Pollydale, San Antonio, TX 78223.

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\$350,000 SEARCH for quality comic book collections!! Buying most everything from 1933-1972. Serious buyer. Rick Semowich, 56 John Smith Road, Binghamton, NY 13901. 607-648-4025.

WORLDS FAIR 1939: Need copy with missing inside pages! Michael Dice, 309 S. Washington St., Cortez, CO 81321. 970-564-9018, evenings.

WANTED: COMIC collections made before 1958. None are to small or large! Michael Dice (cbg) 309 South Washington, Cortez CO. 81321. Phone evenings: 970 564-9018. Email: oldcomic@tone.net.

PHILA. AREA dealer looking to for collections of Vintage (pre-1980) comic books or baseball cards. Ryan 215-947-3498 after 6pm.

MARVEL, DC. We buy all 1939-1979. Very serious buyer. Ed Kalb, 1353 S. Los Alamos, Mesa, AZ 85204. 602-981-8957. Buying, selling, trading since 1967.

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BUYING COMIC Books, Silver, Gold, Modern, any amount. Store overstock, warehouse bulk or private collections. We come to you nationwide. Also toys & videos. John 937-836-6639.

4128 DARK HORSE FOR SALE/ WANTED

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WANTED: GRENDL issues to fill holes in my collection! MK, PO Box 662, Medway, MA 02053.

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INTERNATIONAL SALES! Big DC war comic list, Golden Age to present. Free. Back Issue Comix 517-752-7578. 844 Tittabawassee, Saginaw, MI 48604. Illustrated website too: <http://www.users.enc-1.com/backissu/index.htm>

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DETECTIVE 467, 478, 479 NM-M \$15@. 475 NM-M \$25, Superboy Annual #1 VG-FN \$40. Add \$3.50 shipping. Harld Starbuck, 13718 Wilderness Creek, San Antonio, TX 78231.

DC MINI/ Maxi series - Super Powers, Legends, Cosmic Odyssey, Millennium, Who's Who?, Aquaman, Invasion, Deadman, Shazam, many more. Cheap!! R. Szymanski, 5725-11 Foxlake Dr., Ft. Myers, FL 33917.

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BATMAN AND The Outsiders 1-13, 16-20, 25, 27-35. and 37-39, \$50 for all. Check payable to: SR Klein, 717 NW 36th Street, Lawton, OK 73505.

HAWKWORLD 1989 mini 1 thru 3, Hawkworld 1990 1 thru 10 and annual Hawkman 1986 2 thru 17, all \$20. Mitch 281-444-6293.

DOOM PATROL 95-122, Flash 110-350, 1-35, Firestorm 1-5, Freedom Fighters 1-14, 1st issue special 1-12. G-NM. 30-50% off Guide. SASE assures reply. Wally, Box 76, Waynesburg, OH 44688.

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JUSTICE LEAGUE 1-29, 61-80 \$49; Hawkworld 1-32 \$19; Green Arrow 1-30, 34-54 \$35. Paul Troost, 3665 30th St. SW, Grandville, MI 49418. No calls please.

SHOWCASE #61 VF \$55, Spectre April 1966, send want lists. 716-675-8469. Ray Olivier, 33 Highland Ave., West Seneca, NY 14224-2826.

STRANGE ADVENTURES #180, 1st appearance of Animal Man, solid VG, \$25. Also Boy Commandos #31 coverless, \$15. Jim 920-426-4781, after 5 CST.

JLA #102 VF+ \$10, #106 VF \$10, #107 VF \$10, #109 NM \$10, #123 NM \$5, #125 NM \$5. Jeremy 502-458-1968.

JLA #85 Fine- \$10; #87, #89 Fine- \$7 ea.; #94 NM- \$60; #95 VG+ \$10; #96 VF- \$15; #97 VF \$20; #98 Fine- \$10. Jeremy 502-458-1968.

4131 DC, WANTED

WANTED: TRANSMETROPOLITAN #s 4 thru 13 and Kyle Bauer's Cowboy Wally Show graphic novel. (Any condition). Steven Zanzil Sawalkin, 228-G Freedom Dr., Belleville, IL 62226.

WANTED: NM Copies Hawkman #4, Weird Western Tales #29 and Detective #359. Will pay Overstreet guide or cash/ trade. Have nice silver 70s. 423-357-3197.

\$2.50 EACH in NM postpaid Batman: The Abduction, World's Finest 3; Superboy and Robin #1 #2, Winters Edge II. Mark Klein, 147-09 78th Rd., Flushing, NY 11367.

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STAR TREK readers cheap! #4 GD+, #6 GD, #7 GD-, #8 GD+ 1960's \$25 postage paid. Mark Taylor, 125 NW 5th, Portland, OR 97209. 503-516-4766.

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THIRTEEN GOING on 18. #2, 10, 22, 27, 28. Also need any cheap Giants. Good condition. L. Florio, 157 E. Church St., Bergenfield, NJ 07621-1831. Send list.

HOWDY DOODY #23, 28 and F.C. #761, 811. All in VG or GVG. Tom Callahan, 328 Beach Ave., Staten Island, NY 10306. 212-637-6537. E-mail: sphinx0614@aol.com

QUICKDRAW MCGRAW (Dell) #6 and #7 wanted. Write to: Adrian Foulks, 1505 Beverly Rd., Philadelphia, PA 19138.

QUICKDRAW MCGRAW (Dell) #6 and #7 wanted. Write to: Adrian Foulks, 1505 Beverly Rd., Philadelphia, PA 19138.

BEANY #5. Richard Dumont, 750 Whittemore Rd., Middlebury, CT 06762. 203-598-3529. rdumont792@aol.com

4150 DISNEY, FOR SALE

DISNEYS! MISS any issues? Complete Gladstone, plus most Dells, GK, Whitmans. 15 page listing for two stamps. Dan Lewonczyk, 29 Markwood, Manchester, CT 06040. 860-643-0453.

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4160 EC, FOR SALE

MAD #1-290, 200 issues, many NM, including annuals w/ bonuses (Worst, Trash, Follies, Special), other Mad Collectibles. Bennet Barsk, 13-A Sunset Drive, Alexandria, VA 22301. 703-299-8749.

ALL VF condition: Vault #19 \$190. Shock #9 \$90. Crypt #42 \$175. Call Mike to reserve. 248-253-0982.

4161 EC, WANTED

MAD MAGAZINES and related items. Pins, hats, books, etc. wanted. John Snyder, 120 E. Franklin St., Hamilton, NJ 08610. 609-394-2901.

WANTED HI-GRADE Mad's #10, 13-14, 18, 23, 28, 35, 43, 46; Panic #1; Cracked #3, 7-9; Laugh-In #6; Worst From Mad #1-4, 8-9. Marc 516-829-8376.

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CAPTAIN MARVEL 69, 70, 71, all Fine plus \$74 each. 53 VF \$117. Postage \$5. 414-744-4912. Greg Krolkowski, 406 W Bottsford Ave., Milwaukee, WI 53207.

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CRUSADER RABBIT wanted: Board game, paint set, plush toy and other neat items. Jeff Kepley, 6956 Westmoreland Way, Sacramento, CA 95831.

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COMICS, CARDS, Toys, Star Wars, Star Trek and more!! Send me your want lists! I love want lists. Dealers welcome. Pop Culture Collectibles 316-662-3471. E-Mail: popshop@hotpop.com

SUPREME 1 Gold \$6, Youngblood 0 Gold \$10, Youngblood Strikefile 1 Gold \$6 or all three \$20. E-mail hodge@ionet.net if interested.

SELLING WITCHBLADE #1 Mint, \$30, #2 Mint, \$15. Both for \$40. Jeff Gelb, R&R, 10100 Santa Monica Blvd., Los Angeles, CA 90067.

WILDCORE 1-10 \$18, Ascension 0 \$3, Creech 1-3 \$5, Wildstar 1-4 \$7, Hazard 1-7 \$10. Shipping \$2. Rob Abrams, 281 E. Fox Hill, Buffalo Grove, IL 60089.

4210 MARVEL/TIMELY, FOR SALE

BLADE #1. San Diego Con Promo, comic. Wesley Snipes photo cover. Super rare, only \$5 postpaid. Serge Fidlon, 19221 Sherman Way #21, Reseda, CA 91335.

MARVEL TEAM-UP #66 NM \$1.50. Postage \$1.50. Write for a copy of my free selling list. Joseph Pormigiano, 74-56 260th St., Glen Oaks, NY 11004-1123.

IF YOU'RE looking for a book, we probably have it! Call for free 80pg. catalog. We sell for less than many other auctions! 800-364-2948 ext. 305 www.JamesJReeves.com (code C1).

AMAZING SPIDER-MAN 275, 276, 281, 285, 293, 305, NMT special \$5 each; 289, 302 NMT \$7 each. Markgraf, 1863 N. Miller, Santa Maria, CA 93454. 805-925-7193.

X-MEN, X-FORCE, New Mutants \$1.50 each. Postage extra. Send list to: Jim Seeber, 3420 Rork Road, Hastings, MI 49058. 616-948-9806. Lots of choices.

SQUADRON SUPREME #1-12, \$11 set. Jim (Thor) #111, 113-122, 124, \$17 each, all for \$150. Superman vs Spider-Man #16. John, 328 Powhatan, Columbus, OH 43204-1965.

AVENGERS #138 GD 75¢, #144 GD 50¢, #145, 146 FN \$1.25 ea., #147, 148 GD 50¢ ea., #149 FN \$1.25, #150-154 GD 50¢ each. Mark 715-824-3359.

35-45% BELOW Guide! Captain America 128-200, Thor 126-158, Sgt. Fury 15-41, Daredevil 9-19, Dracula 19-48, Avengers 76-98. Kurt 209-825-0479.

SELL/TRADE: Amazing Spider-Man 2, 10, 21 through 320. Wants: Golden Age and comics from the 1950s. I'm very easy to deal with. Dave 619-465-3090.

TALES OF Suspense 34 G- \$12.50, 5¢ coverless \$7, 77 VG, 95 VG+ @ \$10. Postage \$2. Nelson Corey, RR 1 Box 1474, Waymart, PA 18472-9757. 570-785-3212.

AMAZING SPIDER-MAN #8 Good minus 9/10 cover \$50, #23 \$30, #28 \$30, Annual #2 \$25 Good. Rob Griffith, 3456 Dixiana Dr., Lexington, KY 40517.

AMAZING SPIDER-MAN #1 VG \$1.50; Daredevil #1 VG \$250; X-Men; FF and more! Phil 615-329-6254. E-mail: pratt1522@aol.com

CAPTAIN MARVEL (1968) 7-10, 31, VF \$6.50 each. 11-13, 15, VF \$4 each. 36 NM, \$12. P&H \$3. Allen Schuler, 7506 Appletree Way, Louisville, KY 40228. aschuler@bullitt.k12.ky.us

CALENDARS 1977 Memory Album (FN+), 1978 Spidey (FN+), 1979 Hulk (VF-), all for \$50 ppd. Mike 978-937-0990 or mandmcassidy@mediaone.net

GREAT \$5 TPB sale! Avengers: Under Siege, Deadpool, Various Essential Series, X-Men: Crossroads, Visionaries, Squadron Supreme, Spider-Man (various), \$2 S&H. Bill 618-744-1543. asgard41@aol.com

AMAZING SPIDER-MAN #126 \$12, 204, 211-214, 217 \$3.50@, 222, 223, 229, 231-233, 235, 248, 254 \$2.50@, NM; \$2 postage. Kent, 3997 Westover, Danville, VA 24541.

125 NM Marvels from 1970s \$395. Spectacular Spider-Man #1-#20 NM \$175. Toth, RR 1 Box 5975, Smithfield, ME. 207-362-6449.

IRON MAN #1 NM May 1968 \$300, Silver Surfer #3 NM \$100. Buddy Cantrell, 11266 132 Ave NE, Redmond, WA 98052 or call 425-822-5579 or 425-487-2900. A good investment.

INCREDIBLE HULK #181 FN/FN+ \$90 ppd. FF 95(GD+), 96(VG), 93(GD+), 97(GD+), 99(GD), 98(VG-), 94(GD-), 92(VG), all \$15 ppd. Mark 503-516-4766.

IRON MAN 122, 124-126, 129-140, Annual 4&5 \$34, 141-158, 160-164, #200-201, 225-229, 232-236, 238-242 \$34. 243-246, 258-266, 267-277, 281-290 \$40. Most VG OBO. Bob 718-967-7363.

CONAN SETS 103-130 \$15, 131-160 \$15. Sets avg. VF-NM. Both for \$25. Jeremy 502-458-1968.

FANTASY MASTERPIECES GA reprints NM-M #5, #6, #7, #10, #11 \$25 each postpaid. Harold Starbuck, 13718 Wilderness Creek Drive, San Antonio, TX 78231.

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4210 MARVEL/TIMELY, FOR SALE

SILVER SURFERS #1 NM \$500, #2 NM \$180, #3 NM \$150 or all 3 for \$700. Iron Man #1 NM \$300. Buddy Cantrell, 11266 132 Ave. NE, Redmond, WA 98052 or call 425-822-5579 or 425-487-2900. Very good investment.

GREAT BUY Avengers Annual #10 \$10, Uncanny X-Men Annual #5 \$5. Books are mint. Markgraf, 1863 N. Miller, Santa Maria, CA 93454. 805-925-7193.

GHOST RIDER 1-37 2nd series, \$35 for set. Derek Mirabal, Cowd Plaza Real Caparra, 187 Carr 2 Apt. 509, Guaynabo, PR 00966.

MARVEL MASTERWORKS 6 (Hulk) and 23 (Doctor Strange). Both in shrinkwrap. \$75 each. Stuart Ng, 5900 West 76th Street, Los Angeles, CA 90045. 310-645-4648. stuartng@juno.com

CAP AM. sets 301-310 NM \$15; 311-318 NM \$12; 322-327, 329-330 \$12; 334-338 \$10. All 31 issues for \$40. Jeremy 502-458-1968.

4211 MARVEL/TIMELY, WANTED

MARVEL TALES and other Marvel reprint comics wanted in any condition. Ken Kooistra, 338 Jefferson Ct., Trappe, PA 19426.

NEED CLAWS of the Cat #2 to complete the four-issue set. Have Independents, Marvel and DC comics to trade. Walter Coleman, Box 459, Regina, KY 41559.

WANTED: ONSLAUGHT slipcased. Thunderbolts 12, Preacher 1-15, Goddess 1-8, Punisher Kills the Marvel Universe. Multiples wanted. Rudy Junior, 72 Horn Lane, Levittown, NY 11756.

4215 PLATINUM AGE FOR SALE

LITTLE NEMO sheet music from 1908, nice color, FN \$150. Happy Hooligan sheet music, 1902 Oppen/Dirks art, FN \$75. Richard 413-477-6971.

4220 SCIENCE FICTION/HORROR FOR SALE

CITY OF The Living Dead (Avon) F- \$100, Space Squadron (Atlas) #3 VG+ \$75, Amazing Adventures #4 F- \$60, Jumbo #162 \$25. Shag's 253-862-5055.

WEIRD HORRORS #5 G/G+ \$25, Strange Terrors #3 G+ \$35, out of the Shadows #9 G/G+ \$25, #12 G 29¢, #14 G- \$15, Horrific #2 G/G- \$49. Gary 408-264-7734.

FIGHT AGAINST Crime #20, unrestored VF \$2K. Crime Reporter #2 VF staples replaced \$800. 281-335-7355 after 7 p.m. CST.

4240 UNDERGROUND, FOR SALE

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4241 UNDERGROUND, WANTED

WANTED: ANNIE Sprinkle 1, Commies From Mars 1, Checkered Demon 2, Gay Comix 3, T&C 4. Steve Kane, Box 86, New Braintree, MA 01531.

4250 INDEPENDENTS, FOR SALE

POPEYE, DOC Savage fans! Teachers! Check out "The Crystal Skull Files" featuring Myke Feinman's Terry Freedom! 152 page, trade paperback. \$14.95 postpaid to: Ink And Feathers Comics, 202 East Grove, Streator, IL 61364. Look up at: amazon.com

MATT'S PICKS. Comics: All Thrill, Age O'Bronze, Clan Apis, Colonia, Factor, Far West, Junkyard Enforcer, Empty Love, Sweet, Wildperson Int'l Woods. 123 Elm St., Hatfield, MA 01038.

PEREZ/ GIORDANO autographed Captain Awareness #1. Additional art by Breyfogle, Jimenez, Jurgens, Ross, more. Send \$5.95 (ppd) to: Danny DeAngelo, Box 243, Deland, FL 32721.

BILL LOEBES started here! Journey 1-27, Journey: Wardrums 1-12, VF-NM. Acclaimed series, complete! Set: \$30 postpaid. David Allen, 8255 Vineyard #1300-J, Rancho Cucamonga, CA 91730.

CEREBUS THE Aardvark, 74 issues from #18 to #113. \$175 postpaid. All Near Mint. James Van Hise, 57754 Onaga Trail, Yucca Valley, CA 92284.

4251 INDEPENDENTS, WANTED

LEGENDS OF Nascar, Mickey Mantle #1, any sports comics. I've got 10,000 silver and modern books to trade. Send list to: myatt@earthlink.net

ROGUE SATELLITE comics special wanted (has Flaming Carrot appearance): Thank you. Craig Powell, 3579 San Carlos Drive, Salt Lake City, UT 84119.

PUBLISHED WRITER for hire to help you develop your comics. Sam Holland, 892 Summit St. #108, Round Rock, TX 78664.

AIRCCEL'S ADVENTURES limited 1st issue Skeleton cover wanted. Will pay \$4 each. Also Peter HSU's quadrant. Call 540-728-3665 after 6 Eastern time.

4261 WESTERNS, WANTED

WESTERN PAPERBACKS wanted. Send list to John Pasqua, 1848 Edgcomb, Covina, CA 91724.

FOX VG/FVF Rangebusters 1 Western Killers 6 Western Thrillers 5 Women Outlaws 6. Larry Yasgar, 267 Westhill Rd., Stamford, CT 06902. 203-978-1312.

GENE AUTRY, Roy Rogers, Hopalong Cassidy and other western comics. Paying up to 50% Overstreet guide. Silvestri, 17170 Melon Ave., Fontana, CA 92336. SASE.

HOPALONG #4 Western Hero #75, 77, 85, Zorro #228, 423, 574, 732. Dell Dale Evans 1-6, 10-22. Steve Treiber 718-266-2004.

LR142 TONTO 10, all Westerns wtd. Westerns for sale also. P. Bendza, RR 2 Box 467, Thorsby, AB Canada T0C-2P0.

4300 GOLDEN AGE, FOR SALE

BATMAN 3 VF \$2,500, 4 VF \$2,000, 6 VF \$1,750, New York World's Fair 1940 F-VF \$3,500, No restoration. Prices firm. Ed Kalb 602-981-8957.

GOLDEN AGE bargains Mutt & Jeff #25-28, #30 \$10@, VG-FN, #33 VG-FN \$8, #33-34, VG+ \$6. Harold Starbuck, 13718 Wilderness Creek, San Antonio, TX 78231.

22 PAGE catalog of Gold and Silver Age. Send \$2, get 10% off your first order! The Further Adv., 216 Riverside Dr., Havelock, NC 28532.

LARGEST SELECTION of Gold and Silver Age for sale in San Diego. Check our website <http://web18.topchoice.com/~socialcom> for catalogue or call 619-715-8669 with wants. Southern California Comics, 8280 Clairemont Mesa Blvd. #124, San Diego, CA 92111.

BLUE BEETLE #28 F \$140, Victory #3 VG \$220. X-Venture #2 F- \$207. V-Comics #2 Fair \$140. Dynamic #13 VG \$228. 718-698-4210.

ACTION COMICS 26, G+ \$200. Mark Drummond, 1302 North 49th Street Apt. 10, Omaha, NE 68132. 402-553-5804 after 7pm.

EXCITING COMICS #41 (1945) NC, Poor, complete. Black Terror story, \$8 ppd. Jim Bonitati, 305 Rockdale Ct., Amherst, NY 14228.

TOPIX COMICS Nov. 1946, Dec. 1946, April 1947, June 1947, all F-VF \$50 postpaid. Robert 870-425-0614.

SEND \$2, good for 10% off your first order! For 22 pg. catalog of Gold and Silver Age. Further Adv., 216 Riverside Dr., Havelock, NC 28532.

CAPT. MARVEL Adven., Super Comics, Smash, Terry/ Pirates, Heroic, Hopalong Cassidy, Gene Autry, Tom Mix. Send SASE. Ed, 5523 Cynthia Dr., Roanoke, VA 24018. edwoodard@juno.com

SHERLOCK HOLMES 1 Charlton VG+ \$90, Flash Gordon 2 Dell VG \$10, FC 190 VG+ \$30, 512 FN- \$12, Batman 11 Good \$4.50. Fred 201-864-2252.

HOT BAKER ISSUES: authentic. Police Cases 11, FN/VFN, \$125; A.P. Cases 3, FN/VFN \$285; Wartime Romances 1 VG+ \$145; Teenage Romances 3, VG/FN \$125; 413-549-0852. P&H \$3. Jack.

PRE-CODE WAR: Sex, violence, racism, Joe Yank 10, VG \$9.50; Heroic 33 (Toth), VFN \$35; War 10 VG- \$18; P&H \$3. Jack 413-549-0852.

BOY #25 Good- \$20; Fawcett Movie Comic (British) \$3; Hit #41 Good+ \$20; World's Finest #30 \$15 (pages missing). Call 609-587-6331 2-9pm EST. Cahill.

4301 GOLDEN AGE, WANTED

SUPERMAN 1940'S era "Paper" wanted. Cash for Macy's 1940 Parade, 1940 World's Fair, 1942 Bread/Defense League promotions, WWII Victory Kid, and Schools At War posters, awards, and related items. M. Reilly, PO Box 9084, Morristown, NJ 07960.

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4301 GOLDEN AGE, WANTED

ACTION #1 wanted by collector. Fair, poor, coverless, incomplete with Superman Story Intact. Just want to own one. 619-523-5236.

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BUYING COLLECTIONS or individual books. All grades. Monumental Collectibles, P.O. Box 388, Manchester, MD 21162. 410-848-0275. moncollect@aol.com

FOX F/VF Blue Beetle 1-3, 6-11, 31-35, 38-45, 47-54, 56, Fox VG/FVF Western Killers 6, Westerly Thrillers 5. Larry Yasgar 203-978-1312. 267 Westhill Rd., Stamford, CT 06902.

COVERLESS: BATMAN 49, Capt. America 53, Detective 112, Human Torch 26. Cash or trade. D. Puff, 500 Walton Dr., Cheektowaga, NY 14225. 716-834-0996.

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ALL AMERICAN, Flash, Capt. Marvel Adv., Capt. America, Green Lantern, Wonder Woman, Batman, Superman, Planet to 60%. William Giles, Box 271, Keithville, LA 71047. 318-925-6654.

DETECTIVE COMICS #51, 135. Superboy #3, 6, 7. All-American #92. VG or better. David King, 16012 Meridian Ave. N., Shoreline, WA 98133.

ACTION COMICS #13, 17, 19-21, 130-149. ESP #149. VG or better. David King, 16012 Meridian Ave. N., Shoreline, WA 98133.

LOOKING FOR Mens Adventure #28 and Young Men #26 in Fine or better. John 909-881-2829.

4310 SILVER AGE, FOR SALE

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GIANT SIZE: Chillers 1-2, Fantastic 4 4-5, Kid Colt 1-2, Manthorn 3-4, Werewolf 3-4; 908-756-6829, Levinson, 8 Stratford Circ., Edison, NJ 08820; All Mint \$5 each prepaid.

FOR SALE: Action 93 G+ \$45, 96 VG \$45, 105 FN- \$65, 119 FN- \$50, 122 FN- \$45, 124 FN \$50. Jess Shapiro 314-721-6745.

BRAIN BOY? Okay, admittedly obscure, but what a collectible! Buy Dell's BB #5 VF \$32. Bruce Berges, 513 Eucalyptus Ave., Ingwood, CA 93031. 310-672-1178.

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AMAZING ADVENTURES 19-39 \$4 ea., Defenders 21-23 \$4 ea., Kid Colt 192-195 \$5 ea., Tomb Dracula 31-34 \$8 ea., all NM prepaid. Levinson, 8 Stratford Circle, Edison, NJ 08820.

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BRAVE & Bold #53 Good- \$5; Doctor Strange #171 Very Good- \$6; Hawkman #7 Good- \$6, Submariner #49 Very Fine \$2.50. Call J. Cahill between 2-9 p.m. EST. 609-587-6331.

ALL STAR 4 G- \$320, All Star 5 G- \$320, All Star 6 Fr \$120, All Star 33 Fr \$125. Roland 713-864-6649 (7CST-10CST).

AVENGERS #2 VG+ \$90, Avengers #4 VG+ \$195. Both sold to me by a national dealer as VF-. Postage \$4. Mark 207-255-8132. mickel@nemaine.com

AVENGERS, DD, Thor, TTA, TOS, Marvel Tales, etc. 50% Guide, Good to NM SASE. Kevin Dillon, 2045 E. 28th St., Brooklyn, NY 11229. kevinghia@yahoo.com

HIGH GRADE Silver Age collection Marvel comics, look at past 5 to 6 CBG issues, trades section. Steven Silva, 1259B Matthew Perry Ct., Key West, FL 33040. 305-296-1457.

JIMMY OLSEN #81 F/VF \$14, #82 VF- \$15, #83 VF+ \$20, #84 VF \$18, \$4 P&H. Merle Covell, 510 Union St. Lot #22, Fort Walton Bch., FL 32547.

JIM #83 (Fr) \$450, DD #1 F+ \$425, CA #100 VG+ \$50, AF #15 F-(r) \$2,000. 609-587-4904. Maxson, 245 Sherwood Ave., Trenton, NJ 08619.

FANTASY MASTERPIECES 1-7, 9-11 VG+ \$30; Forever People 1-4, 7-11 VG \$25; Thor 127-136 G+ \$35; Daredevil 6, 8-16 G/VG \$120. Ben 808-487-7659.

4310 SILVER AGE, FOR SALE

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OLD SHELL-HEAD really kicked butt in Iron Man #6 and #7, both NM, \$33 each. Bruce Berges, 513 Eucalyptus Ave. #8, Inglewood, CA 90301. 310-672-1178.

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DOOM PATROL #120 NM \$20, #121 NM- \$62, #122 NM \$8, #123 NM- \$7, \$4 P&H. Merle Covell, 510 Union St. Lot #22, Fort Walton Bch., FL 32547.

4311 SILVER AGE, WANTED

ACTION #247 wanted! I want this book in any grade and can pay 100% of current Overstreet price! Please call with condition and prices, 972-932-4012.

JUSTICE LEAGUE of America inexpensive reading copies wanted. Issues 25-150. Don Walsh, 323 Buchanan St., Alexandria, VA 22314. 703-548-5742.

WANT HULK 102 copy, reading copy is fine. Would like copies of Hulk 102 to 120. Mint condition is not a must, average cond. is fine. J.S., 22327 98th Ave. W., Edmonds, WA 98020.

ACTION #247 wanted! I am looking to pay 100% current Overstreet for a copy of this non-key issue in any grade. Call 972-932-4012. Thank you!!

4320 GENERAL COMICS, FOR SALE

MARVEL AND DC Comics for sale/trade. Silver Age to modern. SASE for list to: Frank Campbell, 3008 Oakhurst, Austin, TX 78703.

BACK ISSUES of your favorite comics for fifty cents each. Send for list. Smith, 1520 Castro Street #17, Oakland, CA 94612.

30% OFF new comics. As listed in previews. Send name and address for free preview ordering kit to: Steve Tafani, POB 43, Valrico, FL 33595.

100 assorted Batman \$35, 100 Assorted Superman \$35, 100 assorted Spiderman \$35, 100 Assorted Image \$35. Todd Franks, 5284 State Road 50, Webster, FL 33597.

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20 VF/NM comics of your choice for \$5. Choose Marvel, DC, Image, Dark Horse or Independents. For Your Collection, 928 W. Norton, Suite 441-CBG, Muskegon, MI 49441.

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FILL IN Runs with missing issues, 70's-90's Marvels, DC's, most Indies. 50% off Overstreet plus shipping. Clay Noia, PO 3387, Crestline, CA 92325. 909-338-0307.

EC, CHARLTON, Fiction House, Avon, Dell, IW, more. \$3 for nicely illustrated catalog fanzine. Biff Smith, POB 40434, Phoenix, AZ 85067-0434. Or great website: paradisecollectibles.com

MASTERWORKS 1 to 17, 22, DC Archives, Greatest Hardcover \$30. Also Captain America classic years slipcase \$75. Green Lantern ring \$60. Mike, 718-225-4912.

ASTRO CITY 1 & 6, 1st series, 1A current series \$16. Darkness 11-11J \$42. Plus S&H. Write to reserve. Don Hicks, 5 Yeatts Court, Martinsville, VA 24112.

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SETS: STAR Wars mini-series. ('93-'95), 55 books, \$75. Daredevil #338-380, \$22. Iron Man #301-332+, \$14. Archer/Armstrong #0-25, \$10. 98% NM. Charles Reagle 941-966-6816 (FL). buymystuff@juno.com

4320 GENERAL COMICS, FOR SALE

MADMAN SET: Madman 1-3, (Kitchen Sink), Madman Adventures 1-3 (Tundra), Madman Comics 1-8 (Dark Horse). All Mint. \$45 plus shipping. Scott 734-434-8330 or 5rj57@aol.com

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OVER A thousand comic related items for sale Silver Age to present. Great prices. Send SASE. Kim, Klein, 6027 Little Brook Court, Clifton, VA 20124.

170, 80, 90 comics NM \$25 ppd., 31 Seabroad Altas Comics NM \$75, S.A. 1970 for sale cheap. Leon, 1305 Denbriht Rd., Baltimore, MD 21228.

SPIDER-MAN #1 G-VG \$1,300, #4 G \$110, #9 VG/F \$150, #10 VG \$110, #11 VG \$65, #17 VG \$80, #19 VG/F \$65. Luis Garcia 201-635-0023.

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HOT SETS! Resurrection Man 1-15 (NM/M) \$55; Astro City Miniseries #1-6 \$65; Young Heroes in Love 1-5 \$22.50, prices include shipping in U.S. 626-303-6564.

VAMPIRELLA HOLY War #1, Linsner cover, \$12 includes shipping. Tom 413-592-4537.

WAR IS Hell 2 to 8 \$7 each. 9 \$20; 10, 11 \$8 each. MT GI Combat 93 VG \$6. Rip Hunter 18 VG \$10. Want lists welcome. Leon, 1305 Denbriht Road, Baltimore, MD 21228.

4321 GENERAL COMICS, WANTED

PLEASE SEND me comic books, as I am severely handicapped and cannot get out to buy them. John Slaughter, 4621 Westwood NW, Canton, OH 44709.

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WANTED: PEREZ/ Byrne covers: Avengers, F.F., 2-in-1, Team-Up, Iron Man, X-Men, Cap, JLA, Titans, (and "oddball" titles 1975-87). Call me first! Jonathan 516-864-2281.

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COVERS WANTED: Godzilla #3, Kamandi #45-60, JLA #143-148, Jungle Action (Black Panther) #14, Green Lantern #92, Tomb/Dracula #64, Hulk #207. Jonathan 516-864-2281.

WANTED: APARO covers: Adventure #452 (Aquaman), Aquaman #62, 63, Brave & Bold #130, 136, Manbat #2, Showcase #94, 95, 96 (new Doom Patrol). Jonathan 516-864-2281.

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JOE STATON covers wanted: All Star Comics #71-73, New Gods #19, Showcase #97, 99 (Powergirl), Superboy/ Legion #249. Jonathan 516-864-2281.

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WANTED: PEREZ/ Byrne covers: Avengers, F.F., 2-in-1, Team-Up, Iron Man, X-Men, JLA, Titans, (and "oddball" titles 1975-1987). Call me first! Jonathan 516-864-2281.

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BUGGED! WANTED (Manor, 1974) by Don Glut. Chris Rumsey, PO Box 114, Bessie, OK 73622.

4440 PULPS, FOR SALE

PURPLE PROSE looks at "Adventure". Four articles plus 20 pulp interior and 12 cover reproductions, \$4 to: Michael Chomko, 2217 Fairview St., Allentown, PA 18104-6542.

4441 PULPS, WANTED

BUYING PULPS! Send me your sales list. Accumulations, large lots, Argosy, Adventure, All - Story, Weird Tales, Fantastic, etc. James Doyiakos, 2221 W. Lawrence, Chicago, IL 60625-1903.

SPIDER PULPS wanted, highest prices paid for complete Spider pulps. Must be whole and not brittle. High grade and white paper earn more. 614-267-4560 EST.

SPIDER PULPS wanted. Complete, non-brittle only, highest prices paid for high grade, white paper. Chris Ticknor, 3400 Eisenhower Rd., Columbus, OH 43224. ctick@aol.com

4450 MAGAZINES, FOR SALE

FANGORIA #1-4, 7-16; Fantastic films #1-26. all NM. Except #26 VFN. Offers welcome, both sets. Evans, 1237 2145 Drive, Eckert, OK 81418.

CASTLE FRANKENSTEIN file copies. 10 different, Fine or better, \$95. Many available. 100 copy dealer lot, \$490. Nick Certo 914-566-4188.

SEXY COMICS, videos, photos, Debbie D as Destiny, Vampire Mermaid, beginning 5th year, March 1999, bi-monthly. Scary Monsters, 348 Jocelyn Pl., Highwood, IL 60040.

ILLUS. PRICE Guide to Cult Mags. \$15 ppd. Modern Man Feb. 57, Sophia Loren Cvr.; Genesis Dec. 76, Marilyn Chambers, Glamour Int'l #7 \$30 ea. ppd. Over 18. Cliff 303-424-8762.

PLAYBOY MAGAZINES 120+ for \$80. Also cards. Jeff Olson, 1511 NW 105th Lane, Coon Rapids, MN 55433.

SPIRIT MAGAZINE 10 Fine \$15; Dan O'Neill's C&S V2 1,2 Fine \$12. Michale Gilbert's Strange Brew VF/NM \$7. All ppd. 843-797-8613.

4450 MAGAZINES, FOR SALE

FAMOUS MONSTERS Yearbook/Fearbook's for: 1962, 1964, 1965, 1966-1969, 1970(2), 1971. VG-fine. The lot \$275. Nick Certo, Box 10305, Newburgh, NY 12552. 914-566-4188.

ADULT CATALOG: Comix, Steranko's Prevue, Glamour Girls, Playboy, books, magazines. (Must be 21.) Send age statement & \$1: Steve Polwort, POB 5152, St. Louis, MO 63139.

MONSTER WORLD #s 7 and 8, FN+ \$20 each. Vampirella #8 VF \$30. Box 1987, Mishawaka, IN 46546 or jcor1@sprynet.com

STARLOG COLLECTION Issue's #1 to #220, 10 Specials Exc to NrMint grade, \$875 OBO. Postage paid. Money order, Visa, MasterCard. Tom DeStefano, P.O. Box 56116, Harwood Heights, IL 60656-0116.

TEASE #1, #2 \$15, Penthouse Nov. 93 First P Comix \$20. Glamour International Sweet Betty #2, 3, 7, Lingerie #23, J. Bernet \$20 ppd. Bieber, 6003 Larkspur Drive, Alexandria, VA 22310.

4451 MAGAZINES, WANTED

ADULT MAGAZINES wanted: Lists to: John Pasqua, 1848 Edgcomb, Covina, CA 91724.

NATURALIST (NUDIST) material wanted. Buying non-airbrushed mags., books, etc. Send lists with issue number, year, and conditions. S. Dowdy, 5120 North Spring, Roanoke, VA 24019.

ERBDOM, BURROUGHS Bulletin, Jasoomian, other Burroughs. Also Robert E. Howard fanzines and paperback books. Hammer Film material too. Biff Smith, POB 40434, Phoenix, AZ 85067-0434.

HUSTLER 3/79, 2/80, 2/85. Playboy 1/83, 12/79, 6/89, 9/73. Celebrity Sleuth, High Society. Purchase/ trade. Gilbert Bradley, 8523 Mt. Scott, El Paso, TX 79904.

CHILLING TALES of Horror Vol. 1 #5, Vol. 2 #3. Paying \$20 each. Tom Stein, 11 Elm St., Norwalk, CT 06850. 203-831-8065.

LOOKING FOR Famous Monsters of film and #38 in Good condition. Hullinger, Box 108 RR 6, Decatur, IL 62521-8826.

GIRLIE MAGS wanted from the 1950's to 1970's. Adam, Modern Man, all titles. Send a pricelist. Bill Megyery, 1733A North Larrabee, Chicago, IL 60614.

CANDY SAMPLES photos or magazine pictorials wanted. Send detailed info, some sample xeroxes and prices to: Sean, 8427 Leucite Ave., Rancho Cucamonga, CA 91730.

4452 SCIENCE FICTION, FOR SALE

PHANTOM MENACE Star Wars collectibles. Pre-orders due by January 27. Trading Card Workshop, PO Box 18362, San Jose, CA 95158. 408-448-0447. (phone/fax). tcworkshop@aol.com

4453 SCIENCE FICTION, WANTED

FORBIDDEN WORLDS 42 wanted. Does anyone have a copy available? Please let me know. Thank you. Don, 11 South Hill Drive, Essex Junction, VT 05452.

IAN WATSON'S Space Marine, Deathwing Anthology, and Fishers of the Warp, wanted in Boxtree Hardcover editions. Allen, PO Box 540352, Dallas, TX 75354. Email KnightCEA@aol.com

BLAKE'S SEVEN- someone out there must have Afterlife by Tony Attwood available. Please email info to dietschs@hotmail.com

4601 REPRINTS, WANTED

DAREDEVIL MARVEL Masterworks wanted. Used, no DJ preferred. As cheap as possible. Delmo Walters, 939 Woodycrest Avenue #416, Bronx, NY 10452.

4605 PHONE CARDS FOR SALE

X-FILES OR Simpsons phone cards \$5 each. Walter Wyzujak, 1508 Christina St., Rockford, IL 61104-4709.

4610 PORTFOLIOS/POSTERS FOR SALE

PORTFOLIOS, PRINTS. Hundreds available. Smith, Frazetta, Wrightson, Corben, Adams, Steranko, more! SASE for free list. I also buy! Wesley, P.O. Box 366, Morrow, GA 30260.

JACK DAVIS "Geronimo" poster \$18.50, Alex Toth Sci-Fi posters, @ \$18.50 each pp. Tecson, 801 15th St. South Ste. 203, Arlington, VA 22202.

ZDENEK BURIAN. Jungle Scenes of Tarzan Portfolio. Opar Press. 30 plates. Scarce. \$175. Stuart Ng, 5900 West 76th Street, Los Angeles, CA 90045. 310-645-4648. stuartng@juno.com

4611 PORTFOLIOS/POSTERS WANTED

NEAL ADAMS "Heroes" poster wanted, (1973? Batman, Spectre, Deadman, etc.) Also "Jorel and Superbaby" print (1980's, in pencil). "Ben Casey" color Sundays, Hellboy Bust. Brian Postman, 238 E. 24th St., #2A, New York City, NY 10010. 212-213-6242.

4630 TRADING CARDS FOR SALE

QUESADA AUTOGRAPHED card included in QFX 4 card promo. Wolverine, Magneto, Howard, Ghost Rider only \$4 set postpaid. Serge Fidlon, 19221 Sherman Way #21, Reseda, CA 91335.

THREE STOOGES color gum cards. Fleer 1959 85 different, all VG \$500. Jim Burke, 61 Parker St., Freehold, NJ 07728.

SUPERMAN GUM cards. Topps 1966, 77 cards, 58 different, 19 duplicates. All VG, \$200. Jim Burke, 61 Parker St., Freehold, NJ 07728.

STAR TREK Movie collection by Skybox. Six sets, six binders and slipcase, mint \$300. Don Faruolo, 15 Fairmont Terr., West Orange, NJ 07052. 973-325-3169.

CAPOEIRA MASTERS II trading cards. New bilingual set now available for \$8. Buy both sets for \$15. Donald Coley, 969 62nd Street, Oakland, CA 94608.

WACKY PACKAGES original series. Set #2 \$150. Sets 3 to 14, \$75 each. Mario Luna, 312-738-3285. Free shipping, leave message.

TRADE TRANSF. cards for Magic the Gathering: Beralish Hero Atoq Statter. They are out there somewhere. Write to: Percefull, 2991 Kelly Rd., Aledo, TX 76008.

SINGLES, SETS, promos. SF, Pirates, Cinema, adventure, war, humor, horror. LSASE for nicely illustrated catalog. Biff Smith, POB 40434, Phoenix, AZ 85067-0434. Cool website: paradisecollectibles.com

MAGIC CARDS!! I never got much into the game, but bought lots of cards! I have a few rare ones from Dark set, plus lots of uncommons. Jim 414-421-2420 eves for cards and quotes.

THE MUNSTERS! 10 diff. from 1964, VG-F, \$25 ppd. Tony Urso, PO Box 142, Chrisman, IL 61924. 217-269-3208, after 8pm CST. Thanks.

UNOPENED WAX boxes, Alien (1979) \$25, Space 1999, \$20. \$5 postage, first box, \$1.75 ea. additional. Paul Bocci, 53 Berkley St., Valley Stream, NY 11581. 516-791-2182.

UNOPENED BOXES, Boris I, \$25. Boris II, \$15. \$5 postage first box, \$1.75 each additional. Paul Bocci, 53 Berkley St., Valley Stream, NY 11581. 516-791-2182.

UNOPENED BOXES, Fangoria \$10, Heavy Metal, Hellraiser, \$15. \$5 postage first box, \$1.75 each additional. Paul Bocci, 53 Berkley St., Valley Stream, NY 11581. 516-791-2182.

KINGDOM COME Sketchboards #7, 13 \$1@; Star Trek Next Generation Episode S11-18, 25-30 \$7@; Gerald Knutson, 1565 E. Lake Bluff, Shorewood, WI 53211.

WCW/NWO SERIES One Topps set \$15 postpaid. Justin Porter, 28623 Newcastle, Highland, CA 92346. Also wanted: Autograph Insert Cards.

1954 BASEBALL Topps archives, 36 unopened packs for \$29.95, 1989 Fleer set with Ken Griffey rookie \$7.95. Eagle Collectibles, 3338 Appel Road, Bethel, PA 15102. 412-831-3989.

4631 TRADING CARDS WANTED

ADULT CARD Collector Quarterly issue number one. Copy ok. Warren Snider, 1842 E. Del Mar Blvd., Pasadena, CA 91107-4725. 626-796-1054. sniderw@delphi.com

OVERPOWER CARDS wanted! Power Leech, Any Missions, Batman Hologram, OverPower Inserts. Contact: Rich, 2335 South California, Chicago, IL 60608. 773-254-6805.

WANTED: NON-SPORT Cards from 30's and 40's. Will buy on trade. Write: Charles Johnson, Gibbon, MN 55335.

BETTY BOOP Pin-up II card #35 needed. Also need some Chase cards. John French, 5707 Walther Ave., Baltimore, MD 21206.

PROMOS: WWF Superstarz 1 and 3. World Class Athletes #2. Networks #10 from Cl. Vampirella Gallery #6. Art, 107 Brook Circle, Danville, VA 24541.

MARVEL VS. Wildstorm parallel refractor card #88! Will pay \$5. Lists for 75 cents! Jerry 412-734-2627 or hop4@aol.com

WWF CARDS #3, 5, 27, 48, 56, 58, 65, and WCW #30. Buy or trade. Write first. Troy Hickman, 3200-A South 9th, Lafayette, IN 47905.

4660 MISCELLANEOUS, FOR SALE

HONG KONG Action cinema! Hundreds of titles available on VHS. For free catalog send SASE (2 stamps) to: Gweilo Video, P.O. Box 2811, Redmond, WA 98073.

LA BLUE Girl live action series on VHS and much more! For catalog, send SASE (2 stamps) to: Gweilo Video, P.O. Box 2811, Redmond, WA 98073.

RADIO'S GOLDEN Years- Breezee and Lynes, new 264 page illustrated book. Guide to Old time radio shows. \$25 postpaid. Bobb Lynes, Box 561, South Pasadena, CA 91031.

METEORITES- OWN a piece of another world. Authenticity guaranteed. See photos at http://www.catchafallingstar.com

ODD BURROUGHS collectible: Tarzan, The Jungle Prince coloring book. Two different. One \$5 postpaid, both \$8 postpaid. Feduniewicz, Box 1016, Island Heights, NJ 08732.

CD: DAVID Allan Coe's underground album, \$15 each or 5 for \$60 postpaid. Tom Kelly, PO Box 97, Eastanollee, GA 30538.

GREEN LANTERN ring, (May 1998) size 11, MIB, \$120 plus \$5 postage. Also buying same. B.K.M., 30 Young Avenue, Croton-On-Hudson, NY 10520.

4660 MISCELLANEOUS, FOR SALE

ULTRAMAN GAIA, Uncut Japense monsters, Neverwhere, Isis, Shazam, Supermarionation, Red Dwarf. E-mail: UMANZOFFY@aol.com or 64¢ SASE, 2604 28th #5, Santa Monica, CA 90405.

WE SELL sports & non-sports cards, original art, posters, models, die-cast figures, books, Star Wars & Star Trek (new & vintage), movie memorabilia, investors lots, & much more! 80 to 100 pg. free catalog- 10,000+ lots every 4 weeks! Call 800-364-2948 ext. 305 www.JamesJReeves.com (code- C3).

12'HANTAU TAUN \$120. shipping prepaid. Other Star Wars, Spider-man X-men toys at discount. 1000's of comics and cards. Leave number at 208-323-0778.

COMICS, ACTION, Figures, RPG, Sci-Fi, Anime, Models, Pins, Older Items, Need money. davtrip@hotmail.com or dtt@stuforsale.com mention this ad.

VIDEO "BANNED From TV Uncensored" Volume #1, "Jerry Springer: Too Hot For TV", \$15 each postpaid. Tom Kelly, PO Box 97, Eastanollee, GA 30538.

UNIQUE STUFF, Great prices, art prints, books, classics to the obscure, SASE for groovy books or awesome art. David Leclair, 3 Arlington, Holyoke, MA 01040.

VINTAGE RECORDS! Dean Martin, Petula Clark, Kingston Trio, Brothers Four, New Christy Minstrels, Seekers, Tom Jones, Herb Alpert, Bachelors, Turtles! Frick, Box 113, Jonesboro, IL 62952.

FREDDIE KRUGER glove, 1984 original mint on C8 card \$25 including postage. Kevin Dillon, 2045 E. 28th St., Brooklyn, NY 11229. 718-934-0274. kevinghia@yahoo.com

BUTTONS, BUTTONS: 20 promotional movie pins @ \$9 ppd. Also 10 "Armageddon" buttons @ \$6 ppd. B.K.M., 30 Young Avenue, Croton-On-Hudson, NY 10520.

4 PLATES from The Meadowland 1983 VG+ Velasquez-Shoemaker- Pencay Jr., Delahoussaye Belcrest China USA. Devitt, Box 217, Salisbury Mills, NY 12577.

HALF NAKED girls! Comics! Together! Exciting photographic prints, jumbo package. Ten dollars. Full color fun! Adults only! LLL, 1217 Trenton St. #12A, West Monroe, LA 71291.

PATRICIA ARQUETTE, Naomi Campbell, Alyssa Milano 8x10 sets (3 photos in each set), \$15 ppd. each. Jeff Mirrone, PO Box 2212, Hollister, CA 95024.

ARCHIES: MANY issues Jughead #44-99, Betty and Veronica #3-80, other titles available. Nice conditions. Send SASE: 410 Camden Rd., Huntington, WV 25704. Gary Miller 304-429-7192.

NEW EROTICA catalog available. Nicely illustrated. VHS movies, books, lead figures, more. State over 21 and include \$1. Biff Smith, POB 40434, Phoenix, AZ 85067-0434.

4661 MISCELLANEOUS, WANTED

WANTED: OLD painted label soda-pop bottles. Send prices to: Bob Supina, P.O. Box 853, Croton-On-Hudson, NY 10520.

WOULD LIKE to buy autographs of Bob Kane, Howard Stern and others. Also want Spider-Man original art. Tom Vanko, 1527 Somerset, Munster, IN 46321-4387.

LOOKING FOR a videotape copy of the new Outer Limits contain the episode "Bits Of Love". Will pay in cash, comics or both. Thank you.

DIXIE PREMIUMS wanted: Will trade my Dixies or comic books for your Dixies. Joseph Ortego, 16532 Old Settlement Rd., Zachary, LA 70791-9543. 1-225-261-8619.

VHS TAPE of CMT Showcase 11/98 with Dolly Parton \$10 ppd. Predator vs. Judge Dredd #3, no-misprints \$3ppd. Mark Klein, 147-69 78th Rd., Flushing, NY 11367.

WANTED: STOOGES Shorts "Tricky Dicks", "Blunder Boys", "Gypped In The Penthouse". Will Day, P.O. Box 131, Eddington, ME 04428.

MARVEL COMICS Index #8A (Captain America cover), Steranko's Graphic Narrative and Sabre HC from 1988 (by Eclipse) wanted. Dave 860-289-2866.

CITADEL JOURNAL #1-9, Boxtree hardcovers deathwing, Space Marine, Fishers of Warp wanted. Allen, PO Box 540352, Dallas, TX 75354. Email: Knightcea@aol.com

CASH OR Comics for metal printing plates especially aluminum or manganese. Send description to Bob Horn, 4 Oak Road, Elkton, MD 21921. 410-398-6685.

PLENTY OF Silver books to trade for sport related comics. Tell me what you have and what you want. Send lists to Myatt@earthlink.net

I HAVE Plenty of Silver and Modern books to trade (no crap!) for Legends of Nascar comics. Send list of wants and haves to Myatt@earthlink.net

DAREDEVIL STATUES wanted via trade- both versions. Comic book artist will trade original artwork or collectibles/ comics/ toys. Ask for lists. Doug Hazlewood 512-572-8658. daze54@hotmail.com

UNEDITED VHS copies: "Sunday Lovers" w/Roger Moore and "Trackdown" w/Anne Archer. Don Roberts, 122 S. Brown, Vinita, OK 74301. 918-256-6750. okiedon@yahoo.com

BIBLE CARDS, 19-20th Century, especially Sequential series stories, Berean, Olivetti, Cook, other(?); Older Bible strips. Harry Miller, 190 Peach Blossom, Bowling Green, KY 42103. 502-843-2300.

4700 NOVELTIES, TOYS, GAMES FOR SALE

MODEL KITS: Plastic, resin and vinyl. From and of comics, Sci-Fi, TV, movies, space, figures, etc. Old and new, hundreds available. Free sales catalog, we also buy and trade. JF Green Models, Dept. CBG, PO Box 55787, Riverside, CA 92517. 909-684-5300, 800-807-4759, Fax 909-684-8819, e-mail: cbg@greenmodels.com website: <http://www.greenmodels.com>

SUPERMAN HISTORY 3 doll set \$80, Toyfare X-Wing \$35, Spawn Deluxe Violator \$35, Todd McFarlane Figure \$30. Tapestry Picard Toyfare \$25 postpaid. 973-857-3960.

STAR TREK Mego Action figures for sale. Cheron on card, bubble open, \$100. Keeper on card \$125. Robert Farney, PO Box 341071, Milwaukee, WI 53234. 414-546-4627.

POPEYE CAN of Spinach, year unknown, VG cond. Bad for eating, \$10 gets this collector illustrated can. Alfred Farrugio, 21 W. Lyons St., Melville, NY 11747.

HISTORY OF Superman and Batman \$50 each or best offer. Mint in box paid \$100. Chris 317-334-9640.

GODSFIRE: TASKForce 1985 Mint interstellar conflict game of far future political intrigues. \$20, \$5 P/H. Gernert, SHV 2110 Payne Street #011, Louisville, KY 40206.

1989 BURGER King Ninja Turtles badges, set of 6, sealed in bags, \$20 postpaid. Michael Wilczek, 33 Arlington Ave., Auburn, NY 13021.

DEATH STAR Escape, Han Solo Stormtrooper, Phantom movie ring, Ginger Spice tour doll, \$30 each postpaid. Thomas Riker \$60; Blue Face Data \$75. 702-641-1919.

RED VIOLATOR mailaway! \$70, Spawn 1st series and Alley \$100, NBC Jack (MOC) figure \$100, Sally (MOC) \$110. Jowawa, 2503-10 St. Christopher Circle, Wilson, NC 27893.

CAPTAIN MIDNIGHT Premium, 1941 Mystery dial code-o-graph (decoder badge), very fine condition \$85, Sale \$60. Berdy, 159 Sherman Ave., Newark, NY 14513.

RAIDERS OF The Lost Ark Board game, 1981 NMint cond. \$40 plus \$3 P/H. Steve Berdy, 159 Sherman Ave., Newark, NY 14513. 315-331-6618.

4700 NOVELTIES, TOYS, GAMES FOR SALE

FRANKLIN MINT Looney Tunes collector's edition hand-painted solid pewter chess set and board. Contact Dave at 518-622-2601 or dndcomics@aol.com \$1,0000 or B/O.

4701 NOVELTIES, TOYS, GAMES WANTED

BATMAN POWER Shield from 1977 wanted. Also other Batman related toys. Please write, Richard Yanchus, 235 St. Clair St., Wilkes-Barre, PA 18705. Thanks!

SUPERMAN WANTED! Still buying. Look for my booth at the "Big Apple Comicon" Jan. 16th! 718-225-9030. Fax 718-225-3688. Danny Fuchs, 209-80 18th Avenue, Bayside, NY 11360.

BETTY BISQUE Statue Kitchen Sink from 1989? Based upon Dave Stevens "Wow" poster in Rocketeer story. Unpainted, no box OK. Cliff 303-424-8762 message or evenings.

ENESCO "MAGIC Dragon" music box wanted. Please contact "Knightcea@aol.com", or write: Allen, PO box 540352, Dallas, TX 75354. Any condition!

CHESTBURSTER/ FACEHUGGER figures from Alien Resurrection needed. Contact: Craig Powell, 3579 San Carlos Drive, Salt Lake City, UT 84119. Much thanks.

ASIAN FEMALE Bodybuilder figure by Sub-Zero (company name) wanted. Also Medicom 12" Gatchaman Ken figure. Delmo Walters, 939 Woodycrest Avenue #416, Bronx, NY 10452.

4710 ROLE-PLAYING GAMES

VAMPIRE VIXENS is the hot new vampire action and erotica RPG. Send \$5.95 to Artstar Press, PO box 16582, Chicago, IL 60616-0582 or go to our website at <http://www.jps.netartstarjournal>. Make checks payable to Vinson Watson. Warning may contain sexual content, age statement may be required.

4721 VIDEO GAMES WANTED

FINAL FANTASY 2 for SNES. Box and instructions preferred but not absolutely necessary. Matt Biswell, 1626 Rossi St., Boise, ID 83706-3354.

4800 FANZINES, FOR SALE

COLLECTORS CLUB needs new members. Receive bi-monthly digest newsletter publishing member art, fiction, letters. Send stamp for information brochures. S. Dorne, 191-H Oakland St., Manchester, CT 06040.

RICK VEITCH interview, Indie music, comics, film, censorship, tomfoolery. Go to Hydrochloric Asshead at <http://www.megsinet.com/migo13/h.a.htm>

YELLOWBACK LIBRARY is a magazine for collectors of Juvenile Series books. Sample issue \$3. Gil O'Gara, Box 36172, Des Moines, IA 50315.

COMIC BOOK Marketplace issues #12 and 13, \$10 pp., #15 to present \$7 pp. Contact: Craig Delich, 2940 North 71st, Kansas City, KS 66109.

KIRBY QUARTERLY #5 thru 9 published in England. (Scarce) great! \$8 each postpaid. Wesley Tillander, PO Box 366, Morrow, GA 30260.

NEAL ADAMS Treasury 2. 1979. 52pp. VF-NM. \$30 postpaid. Will trade for other Adams fanzines. Stuart Ng, 5900 West 76th Street, Los Angeles, CA 90045. 310-645-4648.

4801 FANZINES, WANTED

WRESTLING FANZINES please send wrestling, need newsletters 1998 issues for research. Will return on request. Charles Kline, PO Box 791, Cleveland, MS 38732-0791.

4900 NEWSPAPER STRIPS, FOR SALE

PRINCE VALIANT Sundays #1457 (1/10/65)- 1559 (12/25/66)- \$1 each plus postage. SASE for additional stop sales/want lists. Todd Goldberg, 215 Holmecrest Road, Jenkintown, PA 19046.

4900 NEWSPAPER STRIPS, FOR SALE

PICK OUT dates. Daily and Sunday. Great Selection. 1895 to 1998. Send your wantlist and SASE to: Gordon Campbell, 1124 Brookmeade Drive, Nashville, TN 37204

BIG SUNDAY comic list, \$1 (refundable). I also buy Sunday comics before 1960, pulp magazines, Edgar Rice Burroughs' books. Claude Held, Box 515, Buffalo, NY 14225.

FREE! CATALOG. My second well illustrated sales catalog is now ready. Sunday pages and dailies. 1920s, 1930s, 1940s. James Doylahos, 2221W. Lawrence, Chicago, IL 60625-1903.

CATALOG OF Sunday Comics, \$1 refundable. 1940's, 1950's, 1960's, 1970's. Send your wantlist to: Bill Coble, 331 N. Roosevelt St., Shawnee, OK 74801. Call 405-275-4004.

SUNDAY PAGES. New sales catalog. Free. Well illustrated, 1920s-1950s. Also many years of dailies. Buying original art. James Doylahos, 2221 W Lawrence, Chicago, IL 60625.

COMPLETE SUNDAY sections from 1980 to 1983, 16 color pages, top characters. Mint condition. Free list. Pete Vollmann, PO Box 813, Hanalei, HI 96714. 808-826-9968.

PEANUTS SUNDAYS 1960-70's 1/3's, 1/2's, \$1 each plus priority postage. Also dailies. Inquire 716-882-2875. Donald Whyte, 46 Greenwood Place, Buffalo, NY 14213-1424.

STAR HAWKS 1st 15 Sundays plus promo ad \$22.50. Thanks. Jay Mampel, 336 E. 326th St., Willowick, OH 44095. 440-585-1889.

4901 NEWSPAPER STRIPS, WANTED

BUYING PRE-1930 Sunday pages, full color fulls! Paying high prices! See my "Today's Collector" ad! Michael Dice, Drawer 1748, Cortez, CO 81321. 970-564-9018. E-mail: oldcomix@tione.net

STEVE ROPER 8/6/61, Terry and the Pirates 8/1/48, The Little King 4/2/61, Winnie Winkle 7/16/61. David Barsalou, 12 Marion St., Chicopee, MA 01013.

BUYING SUNDAYS 1940's-1950's. Send pricelist to: Thoenke, PO Box 14261, Santa Rosa, CA 95402.



Superman to get 'Elizabeth' director? Who says we never do international stories?

In a much-reprinted interview from the Indian newspaper *The Times of India*, *Elizabeth* director **Shekhar Kapur**

reported that Warner Brothers has contacted him about the possibility of directing the stalled Superman project. While the choice of Kapur can best be described as "interesting," it's just nice to hear that someone with obvious talent and vision is again rumored to be thinking of joining the project.

Warner Brothers could not be contacted to confirm the report.

Lucas: No more 'Star Wars' after Episode III. Confirming stories that have been bouncing through *Star Wars* fandom for the past couple of years, **George Lucas** recently told *Vanity Fair* that the third *Star Wars* prequel (the one that chronologically falls right before the events in *Star Wars: A New Hope*) will be his magnum opus for the series.

Back when there was only one *Star Wars* film in existence, Lucas often spoke of the full *Star Wars* story comprising nine episodes — and how the final scene of the final movie would reveal the entire series to be a story told by C-3PO and R2-D2. However, Lucas revealed that that was about all he knew about those final three movies.

"I never had a story for the sequels, for the later ones," Lucas told *Vanity Fair*. "And also, I'll be to a point in my age where to do another trilogy would take 10 years."

Lucas also said that he would most likely not pursue or be open to someone else making the final three movies.

Meanwhile, Episode I, *The Phantom Menace*, is still set for release May 21, while Episodes II and III are still on track for 2002 and 2005, respectively.

Austin Powers takes over the

world. According to a story in *The Hollywood Reporter*, HBO will be the outlet for New Line's Austin Powers animated series. The series, which could have its premiere on the pay cable channel as early as 2000, will be executive produced by *Austin Powers* writer and star **Mike Myers**, who will also provide voices for the characters of Powers and Dr. Evil.

In more comics-related Powers news, **Todd McFarlane** announced that McFarlane Toys will produce action figures based on characters in this summer's Powers sequel, *Austin Powers: The Spy Who Shagged Me*. While details are still being hammered out, McFarlane said the initial line will feature Felicity Shagwell, Austin, Dr. Evil, and his henchman, Fat Bastard. Like McFarlane's recent Sin City figure, each figure will come with a movie marquee backdrop and will contain a sound chip, programmed with phrases unique to the character.

'T3' on the horizon? Amid conflicting reports that he's not interested in another sequel, **Michael Fleming's** *Dish* column in *Variety* reported that **Arnold Schwarzenegger** is in talks to star in a third Terminator installment, which **James Cameron** would at least write and produce and possibly direct.

In other T3 rumors, **Steve (Blade) Norrington's** name is being bandied about as an alternate, if the busy Cameron isn't able to direct the film.

Fleming also reported that Cameron is still interested in adapting Spider-Man for the big screen and is considering numerous actors, from **Leonardo DiCaprio** to **Jim Carrey**, for roles in the film.

Godzilla — return to glory? In what's being seen as a necessary move to save face, Japan's Toho Studios, owner of the Godzilla property, has announced that it will produce an all-new Godzilla movie, the studio's first since 1995's *Godzilla vs. Destroyah*.

According to reports, the film will feature an "old-style" Godzilla (read: overheated man in rubber suit), rather than a computer-generated version of the monster.

Tentatively titled *Godzilla: Millennium*, the film is projected to have its premiere Jan. 1, 2000.

Meanwhile, Sony has confirmed that it's moving forward with plans for a *Godzilla* sequel, once again starring Matthew Broderick and a computer-generated beast. No word yet on when Sony's *Godzilla* should hit theaters.

'X-Files' actors to 'Harsh Realm'?

In a recent *New York Post* article, it was revealed that an upcoming two-part *X-Files* airing in February will begin to tie up many of the series' dangling plotlines, something the feature film had been supposed to accomplish.

Reportedly, FBI agent Jeffery Spender (played by **Chris Owens**) and special agent Alex Krycek (played by **Nicholas Lea**) will return for the episodes, along with Mulder's sister.

Also, according to separate reports, two characters are going to be killed in the episodes, something that may be connected to rumors that both Owens and Lea are set to start in **Chris Carter's** upcoming *Harsh Realm* series, based on the comics series by **James Hudnall**. Lea may already be cast as the lead character: private eye Dexter Green.

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Tues., Jan. 26, 1999	1318	Feb. 19, 1999	Tues., Feb. 16, 1999	1321	Mar. 12, 1999
Tues., Feb. 2, 1999	1319	Feb. 26, 1999	Tues., Feb. 23, 1999	1322	Mar. 19, 1999

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A. Eighth Page (4-1/8" x 2-3/8")	\$103	\$101	\$99	\$95	\$87
B. Quarter Page Vertical (4-7/8" x 5-3/8")	\$195	\$192	\$188	\$180	\$164
Quarter Page Horizontal (10" x 2-5/8")	\$195	\$192	\$188	\$180	\$164
C. Half Page Vertical (4-7/8" x 11") or	\$303	\$297	\$291	\$279	\$255
Half Page Horizontal (10" x 5-3/8")	\$303	\$297	\$291	\$279	\$255
D. Full Page (10" x 11")	\$546	\$536	\$525	\$503	\$459

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2. Two Inches (2-1/4" x 2")	\$31.00	\$30.00	\$29.00	\$28.00	\$26.00
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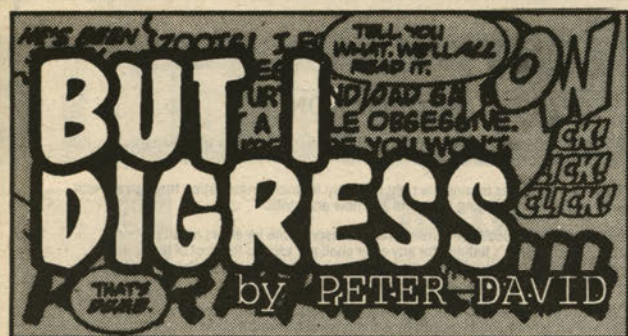
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(Interior, conference room of a Major Comics Publisher. Several Executives are waiting. Executive A enters, two issues of Comics Buyer's Guide tucked under his arm. He slams them down on the desk and projects his ire to the others in the room.)

Exec A: Did you read this? Did any of you? This whole "MarvelManic" satire that compares us with Titanic?

Exec B: It's satire. It's nothing.

Exec A: I want this David guy gone! I want him off any titles that he was working on for us! And I want it done nine months ago!

Exec C: You got it, boss.

Exec A: The whole tone, implication of the column — comparing our business moves to puncturing watertight compartments so that we sink — the whole thing comes across as if all we do is sit around in our conference room and try to come up with one stupid move after another!

Exec B: But boss, that is what we do.

Exec A: I know that! You know that! But how the hell did he figure it out? Maybe ... *(looking around suspiciously)* maybe we've got a leak somewhere.

Exec D: Oh, don't be paranoid, boss. It was just a lucky guess, that's all. There's absolutely no way that any outsider could know that this company has actually been taken over by a group of business and psych majors who are using it as the basis for a doctoral thesis entitled, "The Ratio and Relevance of Stupid Moves Required for the Dismantling of a Once-Healthy Company."

Exec A: I suppose you're right. Imagine that — psych majors getting paranoid.

(General laughter.)

Exec A: OK, so — down to business. The moves we've made over the past few years have, admittedly, been spectacularly stupid.

The dismantling of the direct market, the firings, the cancellations, the attempts to mimic Disney, when, unlike Disney, we only have characters that appeal to a narrow demographic group.

Granted, we did have a setback when objections were raised to *The Incredible Hulk* movie, because, really, that script was just beyond stupid. If that had been filmed and released, the whole company would have just instantly imploded.

Exec C: True, but fortunately Executive E, who raised the objections, has been pushed out. And I hear there's talk of a new script draft.

Exec A: Will it be stupid?

Exec C: Oh, probably. But even better: I hear they're going to get the guy who starred in the "Ernest" movies to play Banner.

Exec A: Jim Varney? Perfect! But you know — it's not enough. The problem is, we've managed to alienate the distributors, retailers, and a goodly number of fans. Unfortunately, we haven't alienated nearly enough. In fact, we've actually garnered some.

Exec B: How did that happen?

Exec A: Well, the problem is that editorial doesn't realize the mandate is to make stupid moves, so they've actually managed to get some solid talent on the titles and make a go of them.

Exec C: I see. But we can't do more stupid things to editorial. Firing so many of them fulfilled this quarter's quota of editorial-related stupid moves.

Exec D: Right, right. We'd have to come up with something else. Something aimed at freelancers, something spectacularly stupid. If we cheese off enough freelancers, they'll desert the company in droves. We have to make Marvel come across as anti-writers and -artists. But how?

Exec F: You're right. But what can we do that's stupid enough?

Exec C: Well, we've discussed this before. There's the Shooter Scenario.

Exec A: I know, I know. But it's just not stupid enough. He has supporters, and, besides, once he's in power, he might actually do stuff that's not stupid. We can't take that chance, at least not yet, although we can't rule it out.

Exec C: We could just fire the lot of 'em. Turn the whole line of comics into reprints.

Exec B: That's not bad. I mean, we *do* have almost 40 years' worth of material. We could just start all the comics over with #1 and start re-running them. And, since it'd be all reprints, we wouldn't even have to pay incentives or reprint fees.

Exec D: That's true. Whose stupid idea was it to stop paying reprint fees?

Exec B: That was mine.

Exec A: Good bad thinking, B. That was remarkably stupid. But, y'know, switching entirely to reprints — that's not just stupid, that's suicidal. Do we want to go that far? Still, maybe something with incentives ...

Exec D: I know! I know! I got it! We get rid of a select few! The high-profile ones! We get rid of Busiek, Waid — Oh! Oh, my God! And how about this? We show Lee the door! How would that be for a morale crusher?

Exec B: Jim Lee? But we already —

Exec D: No! Stan!

(Immediate shouts of disbelief.)

Exec A: Aw, c'mon! There's stupid, there's suicidal, and then there's just plain nuts! He's the living legend! We do not dis Stan!

There are some things that are just so beyond the pale that they shouldn't even be broached! Besides, look

how the whole Kirby dissing backfired. No, there are just some things that even we won't stoop to. Not much, mind you. I still think the incentive thing might be the way to go. Hit the freelancers where they live, in the wallet.

Exec B: But, y'know, if we just stop paying incentives or something like that, it might not be stupid enough. With all the bankruptcy stuff, some people have almost been expecting that. Besides, these days, most titles pay so little on incentives anyway ...

Exec D: We could just stop paying them altogether.

Exec A: That'd be pretty stupid. But then they'd just quit. Still, if we can't come up with anything better ...

(Exec C starts to laugh demonically.)

Exec A: What? What've you got?

Exec C: Oh, it's too perfect. It's just too perfect.

Exec A: C'mon, c'mon — out with it. Is it stupid?

Exec C: Unbelievably stupid! The most stupid move yet! Here's what we do: Instead of not paying them — we try to make them pay us!

(Dead silence for a moment. Then the entire conference room erupts in hysterical laughter.)

(Some time later, cut to: A Marvel freelancer gets a letter from the company, cracks it open, and reads in disbelief:)

Dear _____,

A review of our records indicates that you were overpaid on your incentives by Marvel Enterprises, Inc., for the sum of **\$3,460.00**. Please contact my office at [phone number given] **no later than December 15, 1998 to arrange payment for such amount to Marvel Enterprises, Inc.** If you feel we have sent this letter in error, please contact me telephonically or in writing. In the event we do not hear from you, this office will have no alternative but to turn this debt over to a collection agency.

Your help and cooperation in this matter is greatly appreciated.

Sincerely yours,

[An executive]
Marvel Enterprises, Inc.

(And somewhere in the distant wind, a chorus of laughter could be heard ...)

Peter David, writer of stuff, can be written to at To Be Continued Inc., P.O. Box 239, Bayport, NY 11705. Some of the foregoing was made up. Some wasn't. Isn't that scary?

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